

HORSLEY'S  
GIDEON.

# GIDEON:

 Sacred Lyrical Oratorio,

IN THREE PARTS,

THE WORDS BY

Rev. Archer Gurney,

THE MUSIC BY

Charles Edward Horsley.

Op. 50.



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TO

HENRY ALBERT LAMBETH,

*This Oratorio,*

IS DEDICATED,

WITH THE

SINCERE ESTEEM AND FRIENDSHIP

OF

THE COMPOSER

SUNNYSIDE, SOUTHFIELD,

WANDSWORTH, S.W.

JANUARY 19, 1860.



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PERSONS REPRESENTED.

GIDEON,

EBED,

JOASH, (Father of Gideon.)

ZILLAB,

A PROPHET,

PUTHAL, (Servant of Gideon.)

Angels, Israelites, Midianites, &c. &c.

GIDDON.

OVERTURE.—SECONDO.

*Allegro Maestoso.*

PIANO-  
FORTE.

*f*

*poco più animato*

*con Sna.*

*cres.*

GIDEON—HOLST.



OVERTURE.—PRIMO.

Allegro Maestoso,

## Marcelo

FIELD-  
FORT.

*Allegro Maestoso, Marcato*

PIANO-  
FORTE.

8

*poco più animato*

*p*

*con anima*

*cres.*

*p*

*cres.*

*fz*

CHAPTER.—JULIUS.

First system of musical notation. The vocal line (treble clef) has the lyrics "cres... con... do" under it. The piano accompaniment (bass clef) is in G major and 4/4 time.

Second system of musical notation. The vocal line continues with a melodic line. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Third system of musical notation. The vocal line continues with a melodic line. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Fourth system of musical notation. The vocal line continues with a melodic line. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Fifth system of musical notation. The vocal line continues with a melodic line. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Sixth system of musical notation. The vocal line continues with a melodic line. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. A "dim." marking is present in the vocal line.

Seventh system of musical notation. The vocal line continues with a melodic line. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. A "pp" marking is present in the vocal line.

GROVER.—HOBLEY.



8

*cresc. ... con ... do* *al ff marcato*

8

8

8

8

8

*dim.*

8

*pp*

*pp*

*crescendo.* *mf*

*f non legato*

GIBSON.—HOSLEY.



pp

p

8

cres.

legato

cres.

f

ff

8

f

8

GIBSON.—Housley.

*f molto marcato*

*Sua Basso*

*con Sua.*

*pp*

*pp*

*pp*

*pp*



8 ..... *toco*

*ff marcato*

8

8 ..... *toco* 8

8

*ff* *dim.*

*pp* *ff*

*dim.*

*pp* *pp*

GROSS, — HENSLEY.

*marcato*

*cres.*

*con Sra.*

*cres.*

*f*

8

GIDEON, — HOSLEY,



This page contains ten systems of musical notation, each consisting of a grand staff (treble and bass clefs). The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes various musical elements such as notes, rests, slurs, and dynamic markings.

Key markings and dynamics include:
 

- cres.* (crescendo) in the third system.
- cres.* in the fifth system.
- marcato* in the sixth system.
- cres. ... celo* in the eighth system.
- loco* in the tenth system.
- con anima* in the fourth system.
- ff* (fortissimo) in the eighth system.

GIBSON.—HORSLEY.

*ff con fuoco*

*in Sez.*

*ff al fine*

*Rall.*

Ginon.—Housley.



The musical score is written for a piano and violin. It consists of eight systems, each with a piano staff (left) and a violin staff (right). The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, and ornaments. Dynamics include *f* (forte), *con fuoco*, *fff* (fortissimo), *f al fine*, *loco*, and *Rall.* (Ritardando). There are also repeat signs and first/second endings indicated by '1.' and '2.'.

8

*f* *con fuoco*

8

*fff*

*f* *al fine*

8

*loco*

*Rall.*

## SCENE I. The Valley of Ophrah.—Time: Towards Evening.

## CHORUS.

No. 1.

*Andante Maestoso*

SOPRANO.

ALTO.

TENOR.

BASS.

PIANO-FORTE.

*Andante Maestoso*

Woe! Woe! Woe! Woe to Is-ra-

Woe! Woe! Woe! Woe to Is-ra-

Woe! Woe! Woe! Woe to Is-ra-

Woe! Woe! Woe! Woe to Is-ra-

*dim* *cres.* *mf*

- el! Woe! Woe! We have forgotten Thee, O Lord our God, and Thou art de-

- el! Woe! Woe! We have forgotten Thee, O Lord our God, and Thou art de-

- el! Woe! Woe! We have forgotten Thee, O Lord our God, and Thou art de-

- el! Woe! Woe! We have forgotten Thee, O Lord our God, and Thou art de-

*f* *ff* *loco*

GIBSON.—HOSLEY.



par - ted from us, We have kindled a fire of vain glo - ry, we have  
 par - ted from us. We have kindled a  
 par - ted from us. We have kindled a fire of vain  
 par - ted from us. loco

compass'd ourselves a - bout with sparks, we have kindled a fire of vain glory, and thou hast de -  
 fire of vain glo - ry, we have compassed ourselves about like sparks, and, Thou hast de -  
 glo - ry, we have compassed ourselves about like sparks, and, Thou hast de -  
 We have kindled a fire of vain glo - ry, and, Thou hast de -

*ad lib.*

part - ed from us, and Thou hast de - parted from us, Thou hast de - part - ed from us.  
 parted from us, and Thou hast de - parted from us, Thou hast depart - ed from us.  
 parted from us, and Thou hast de - parted from us, Thou hast depart - ed from us.  
 parted from us, and Thou hast de - parted from us, Thou hast depart - ed from us.

Woe! Woe! Woe to Isra-el, Woe to Isra-el. Midian over-

Woe! Woe! Woe to Isra-el, Woe to Isra-el. Midian over

Woe! Woe! Woe to Isra-el, Woe to Isra-el. Midian over

Woe! Woe! Woe to Isra-el, Woe to Isra-el. Midian over

8 loco

whelmeth us, Like the summer brooks we fall, like the summer brooks we fall, For Thou hast de-

whelmeth us, Like the summer brooks we fall, like the summer brooks we fall, For Thou hast de-

whelmeth us, Like the summer brooks we fall, like the summer brooks we fall, For Thou hast de-

whelmeth us, Like the summer brooks we fall, like the summer brooks we fall, For Thou hast de-

8 loco

parted from us, Thou hast de-parted from us, for Thou hast de-part-ed from us. Woe!

parted from us, Thou hast de-parted from us, for Thou hast de-part-ed from us. Woe!

parted from us, Thou hast de-parted from us, for Thou hast de-part-ed from us. Woe!

parted from us, Thou hast de-parted from us, for Thou hast de-part-ed from us. Woe!

8 loco



[illegible]

parted Thou hast de - part - - - ed from us, Midian over - whelmeth us like the  
*mf*

parted Thou hast de - part - - - ed from us, Midian over - whelmeth us like the

parted Thou hast do - - part - - - ed from us, Midian over - whelmeth us like the  
*mf*

parted Thou hast de - part - - - ed from us, Midian over - whelmeth us like the

8

Handwritten musical score for "Summer Brooks We Fall" by J. B. Lenoir. The score is written on six staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics "summer brooks we fall." and dynamic markings "p" and "pp". The fifth and sixth staves are piano accompaniment with dynamic markings "p" and "pp". The music is in 2/4 time and features a simple melody with a descending line in the vocal parts and a supporting accompaniment.

GILLESPIE.—HONEY.

## No. 2.

## RECITATIVE.

*A Prophet of the People.*

**TENOR.**

Thus saith the God of Is - ra - el I brought you out of Eg - ypt from that

**PIANO FORTE.**

*allegro Andante maestoso.*

hateful house of bondage, and I said, I am the Lord your God,

*allegro*

*f*

Fear not the I - dols of the A - morites, in whose fair land ye dwell, but

*f Recit.*

ye Is - ra - el, ye have not o - - beyed my voice.

GIBSON.—HORSLEY.



## No. 3.

## CHORUS.

Soprano. Woe! Woe!

Alto. Woe! Woe!

Tenor. Woe! Woe!

Bass. Woe! Woe!

Piano-Forte. *Allegro Agitato.* *f*

8 loco

*f* Woe to Is-ra-el, We have started a - side like a

*f* Woe to Is-ra-el, We have started a - side like a

*f* Woe to Is-ra-el, We have started a - side like a

*f* Woe to Is-ra-el, We have started a - side like a

bro - - - ken bow, We have griev - ed Thee, we have

bro - - - ken bow, We have griev - ed Thee, we have

bro - - - ken bow, We have griev - ed Thee, we have

bro - - - ken bow, We have griev - ed Thee, we have

*f* *Il Basso marcato.*

GIDEON.—MOUSLEY.

grieved Thee with our hill al - - tars.

grieved Thee with our hill al - - tars.

grieved Thee with our hill al - - tars.

grieved Thee with our hill al - - tars.

*piu cres.*

*f con spirito*

Thou hast given thy peo - ple to the sword, thou hast given thy

Thou hast given thy peo - ple, thy

Thou hast given thy

*f*

8

peo - ple to the sword, Thou art wroth with Thine in - - he - ritance, Thou art

peo - ple to the sword, Thou art wroth with Thine in - - he - ritance, Thou art

peo - ple to the sword, Thou art wroth with Thine in - - he - ritance, Thou art

Thou hast given Thy peo - ple to the sword, Thou art wroth, Thou art

8

*f*

GIBSON—HARRIS.



wroth with thine in - - - he - ritance, Thou hast given Thy people, Thy people to the

wroth with thine in - - - he - ritance, Thou hast given Thy people, Thy people to the

wroth with thine in - - - he - ritance, Thou hast given Thy people, Thy people to the

wroth with thine in - - - he - ritance, Thou hast given Thy people, Thy people to the

8

sword, Woo to Is - ra - el, Woo to Is - ra -

sword, Woo to Is - ra - el, Woo to Is - ra -

sword, Woo to Is - ra - el, Woo to Is - ra -

sword, Woo to Is - ra - el, Woo to Is - ra -

8

cl, Thou hast given thy people to the sword, Thou hast given thy people to the

- el, Thou hast given thy people to the sword, Thou hast given thy people to the

- el, Thou hast given thy people to the sword, Thou hast given thy people to the

- el, Thou hast given thy people to the sword, Thou hast given thy people to the

8

sword, Thou art wroth, Thou art wroth, Thou art wroth with thine inheritance Thou art wroth with thine inheritance

sword Thou art wroth, Thou art wroth Thou art wroth with thine inheritance, Thou art wroth with thine inheritance

sword Thou art wroth Thou art wroth Thou art wroth with thine inheritance. Thou art wroth with thine inheritance

sword Thou art wroth, Thou art wroth, Thou art wroth with thine inheritance, Thou art wroth with thine inheritance

8

he - ri - tance, he - ri - tance, he - ri - tance, he - ri - tance.

8 *sempre f* *loco*

8 *f* *f*

GIBSON—HORSNER.

B



## No. 4.

## RECITATIVE AND CHORUS.

*ad lib.* *a tempo all. comodo:*

**TENOR.**

Why grieve ye friends? why grieve ye? Baal shall serve us still.

**PIANO FORTE.**

*p*

He is a god of laugh - - - ter, the

god of the thence and the vine, Bring forth fat bul - locks to sa - cri - fice,

*cres*

Bring forth fat bul - locks to sa - cri - fice, and dance be - fore the

god, and dance - - - be - fore the god, - - -

GIDEON. — HORSLEY.

## CHORUS.

He is a god of laugh - ter, a god of the dance and the vine, bring forth fat bullocks to sacrifice, and  
*pp* *cres.*

He is a god of laugh - ter, a god of the dance and the vine, bring forth fat bullocks to sacrifice, and

He is a god of laugh - ter, a god of the dance and the vine, bring forth fat bullocks to sacrifice, and  
*pp* *cres.*

He is a god of laugh - ter, a god of the dance and the vine, bring forth fat bullocks to sacrifice, and  
*pp* *cres.*

dance before the god. Hark, to the voice of E - bed, he counsels wisely, bring forth fat bullocks to  
*pp* *cres.*

dance before the god. Hark to the voice of E - bed, he counsels wise - ly, bring forth fat bullocks to

dance before the god. Hark to the voice of Ebed, he counsels wisely, bring forth fat bul - locks to  
*pp* *cres.*

dance before the god. Hark, to the voice of Ebed, he counsels wisely, bring forth fat bullocks to  
*pp* *cres.*

sa - - cri - fice, and dance before the god, and dance, and dance, and dance before the  
*cres.* *do* *f* *dim.*

sa - - cri - fice, and dance before the god, and dance, and dance, and dance before the  
*cres.* *do* *f* *dim.*

sa - - cri - fice, and dance before the god, and dance, and dance, and dance before the  
*cres.* *do* *f* *dim.*

sa - - cri - fice, and dance before the god, and dance, and dance, and dance before the  
*cres.* *do* *f* *dim.*

GIDEON.—HOURSLEY.



## Chorus.

god, before the god, Baal is a god of laughter, the  
 god, before the god, Baal is a god of laughter, the  
 god, before the god, Baal is a god of laughter, the  
 god, before the god, Baal is a god of laughter, the  
 He is a god of laugh - ter, the god of the dance and the vine.  
 Baal is a god of laughter, the

*loco*

god of the dance and vine, bring ye fat bullocks to sacrifice, and dance ye before the  
 god of the dance and vine, bring ye, bring ye fat bullocks to sacrifice, and dance ye before the  
 god of the dance and vine, bring ye, bring ye, bring ye fat bullocks to sacrifice, and dance ye before the  
 god of the dance and vine, bring ye, bring ye, bring ye fat bullocks to sacrifice, and dance ye before the

god,..... and dance ye before the god, and dance ye be - fore the god, dance ye before the god.  
 god,..... and dance ye before the god, and dance ye be - fore the god, dance ye before the god.  
 god,..... and dance ye before the god, and dance ye be - fore the god, dance ye before the god.  
 god,..... and dance ye before the god, and dance ye be - fore the god, dance ye before the god.

*prec. pp*



## No. 5.

## RECITATIVE AND AIR.

ZILLAU.

Be - ware, be - ware, children of Is - ra - el. I am Oth-ni-el's

*Allegro*

PIANO FORTE.

*Recit.*

daughter

For his sake, hear me now.

*allegro*

*adagio*

## AIR.

$\text{♩} = 84$  *Molto adagio e sostenuto con energia.*

ZILLAU.

Who rear'd the blue arch e - ver ye? Who deck'd the earth with flow'rs? who but the Lord Je -

PIANO FORTE.

*cres*

*pp*

ho - vah? yea, and this God is ours. Shall we his ancient people, to i - dols bow the

*f* *Got voce pp*

know, shall we place trust in shadows, and scorn e - ter - ni - ty, ne - ver; His

*cres* *f* *ff* *sp*

GIBSON.—HOUGHTON.

own are we, Who reared the blue arch o - ver us, Who deck'd the earth with flowers,

*dim*

Who hat the Lord Je - - ho - vah, yea, and this God is ours, yea, this God is ours, this

*8*

God is ours, yea, this God, this God is ours. Shall

*can do f. fp pp al fine*

*8*

we his an - cient peo - ple To i - dots bow the knee, Shall we put trust in

*8*

shadows ne - ver, His own are we.

*ad lib a tempo*

*col to ee pp*

*8*

GIBSON, — HORSLEY.



*Andante moderato.*

Soprano.

She speaketh well, like honied drops her accents all from wisdom's lips do

Alto.

She speaketh well, like ho - nied drops her accents all from wisdom's lips do

Tenor.

He speaketh well, like ho - nied drops her accents all from wisdom's lips do

Bass.

She speaketh well,..... her accents all from wisdom's lips do

Piano-  
Forte.*pp legatissimo*

fall, she speaketh well, like honied drops her accents all from wisdom's lips do fall.

fall, she speaketh well, like honied drops her accents all from wisdom's lips do fall,

fall, she speaketh well, like honied drops her accents all from wisdom's lips do fall,

fall, she speaketh well, like ho - nied drops her accents all from wisdom's lips do fall.

8

she speaketh well, like ho - nied drops her accents all from wisdom's lips do fall, she

*cres.*

like ho - nied drops her ac - cents all from wisdom's lips do fall,..... she


like ho - nied drops her accents all from wisdom's lips do fall, she

speak-eth well, like ho - nied drops her accents all from wisdom's lips do fall, she

8

GIBSON.—HONSLAY.





speakeeth well, like honied drops her accents all from wisdom's lips do fall, like ho - ned

speakeeth well, like honied drops her accents all from wisdom's lips do fall, like ho - ned

speakeeth well, like honied drops her accent all from wisdom's lips do fall,

speakeeth well, like honied drops her accents all from wisdom's lips do fall,

8



drops her ne - cents all from wis - dom's lips do fall, *pp* like

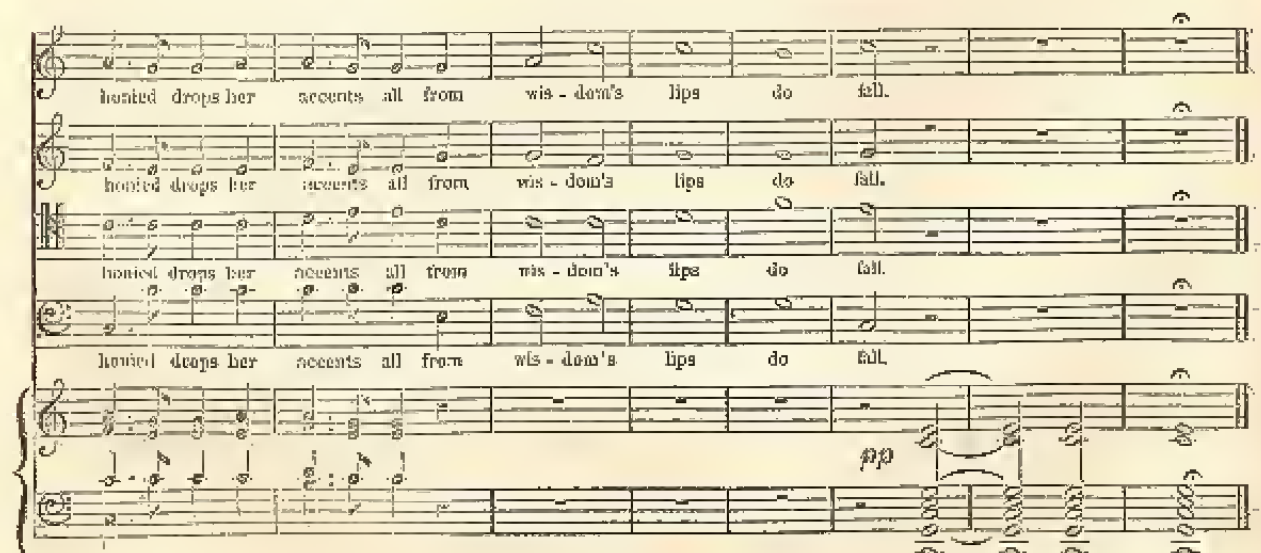
drops her ne - cents all from wis - - dom's lips do fall, like

her accents all from wis - - dom's lips do fall, *pp* like

her accents all from wis - - dom's lips do fall, like

6

like



honied drops her accents all from wis - dom's lips do fall.

honied drops her accents all from wis - dom's lips do fall.

honied drops her accents all from wis - dom's lips do fall.

honied drops her accents all from wis - dom's lips do fall.

*pp*

TRUMPET

PIANO-FORTE.

*mf*

Fools... shall a

6 8 8 8

no - man bend ye to her fan - cy? doth..... not the wine cup tempt your lips?

8 loco

*Allegretto tempo.*

Drink, drink, and li - ba - tions pour to mighty Beal.

*f*

*piu. f*

Drink to mighty Beal, Who knows but he is armed to crush his foes, who knows but he is

8 loco

arm-ed to crush, to crush his foes. Fools, shall a woman bend ye to her fan - cy?

*fp*

8 8 8



Drink, and li-ba-tions pour to mighty Baal, Who knows,

who knows, who knows but he is arm'd to crush his foes,

who knows but he is arm'd to crush his foes. In-vite his aid

In-vite his aid, for who..... knows but he is arm'd to

crush, to crush his foes, who knows but he is arm'd to crush his foes.

GIDEON.—HORSLEY.



*f* *a tempo*

Invite his aid, Call not on him.

*fz* *ff* *colla voce* *p*

8

*cres* *con - do* *ff al fine.* *loco*

8

No. 8.

## CHORUS.

*Molto maestoso.*

Soprano.

Alto. *f*

Tenor.

Bass.

Piano-Forte. *f*

Baal might - - y Baal, thou god of many na - - tions, look down on

Baal, might - - y Baal, thou god of many na - - tions, look down on

GIDEON.—HORSLEY.

Baal, might - y Baal thou god of many . .  
 us now be - neath our mountain cline. Baal, might - y Baal thou god of many . .  
 Baal, might - y Baal thou god of many . .  
 us now be - neath our mountain cline. Baal, might - y Baal thou god of many . .

na - - tions, look down on us now be - neath our mountain cline. *ff*  
 na - - tions, look down on us now be - neath our mountain cline. Lo we wreath the  
 na - - tions, look down on us now be - neath our mountain cline. *ff* Lo we wreath the  
 na - - tions, look down on us now be - neath our mountain cline. *ff* Lo we wreath the

ex - - en, we pour our vast li - - ba - - tions. Baal come and help us, 'tis time O god 'tis  
 ex - - en, we pour our vast li - - ba - - tions. Baal come and help us, 'tis time O god 'tis  
 ex - - en, we pour our vast li - - ba - - tions. Baal come and help us, 'tis time O god 'tis

GIDSON—HOBBSLEY.



Lo, we wreath the ex - en, we pour our vast li - ba - tions, hear us, O  
 time, Lo we wreath the ex - en, we pour our vast li - ba - tions, hear us, O  
 time, Lo we wreath the ex - en, we pour our vast li - ba - tions, hear us, O  
 time, Lo we wreath the ex - en, we pour our vast li - ba - tions, hear us, O

8

Baal,.... 'tis time, O god, 'tis time, Baal, might - y Baal,  
 Baal,.... 'tis time, O god, 'tis time, Baal, mighty  
 Baal,.... 'tis time, O god, 'tis time, Baal, might - y Baal,  
 Baal,.... 'tis time, O god, 'tis time, Baal, mighty

8

O Baal, come and help us, 'tis time, O god, 'tis time.  
 Baal, O Baal, come and hear us, 'tis time, O god, 'tis time, Baal, come and  
 O Baal, come and hear us, 'tis time, O god, 'tis time,  
 Baal, O Baal, come and hear us, 'tis time, O god, 'tis time, Baal, come and

8

GROCK.—HORSLEY.



Baal come and help us, Baal come and help us, 'tis time, O god, 'tis time, O  
 help us, Baal come and help us, Baal come and help us, 'tis time, O  
 Baal come and help us, Baal come and help us, 'tis time, O god 'tis time, O  
 help us, Baal come and help us, Baal come and help us, 'tis time, O  
 Baal come and help us, Baal come and help us, 'tis time, O

[illegible]

**ff**  
Baal, mighty Baal, O come and help us, 'tis time O god.....

**ff**  
Baal, mighty Baal, O come and help us, 'tis time O god.....

**ff**  
Baal, mighty Baal, O come and help..... us, 'tis time O god.....

**ff**  
Baal, mighty Baal, O come and help..... us, 'tis time O god.....

The piano accompaniment consists of two staves. The right hand features a melody with many beamed sixteenth notes, while the left hand provides a steady bass line with occasional chords. The score concludes with a final chord in the right hand.

GEORGE, — HORSLER.

Our Father, who art in heaven, Hallowed be thy name. Thy kingdom come. Thy will be done on earth as it is in heaven. Give us this day our daily bread. And lead us not into temptation, but deliver us from evil. For thine is the kingdom, and the power, and the glory, forever. Amen.

Beal come and help us.

Beal come and help us.

Beal come and help us.

Beal come and help us.

Beal come and help us.

*sempre ff al fine*

4  
 ZOLLER.  
*f*  
 Ho, impious ones! you will white  
 better from my father's Book, would ye devote to your i-  
*f*

Joy - tries? Must Zillah seem to rid ye?



## CHORUS.

No. 9.

*Presto Agitato*

SOPRANO. *f* Pour out her life blood at the shrine, the maid blasphemeth, pour out her life blood

ALTO. *f* Pour out her life blood at the shrine, the maid blasphemeth, pour out her life blood

TENOR. *f* Pour out her life blood at the shrine, the maid blasphemeth, pour out her life blood

BASS. *f* Pour out her life blood at the shrine, the maid blasphemeth, pour out her life blood

PIANO-FORTE. *f*

at the shrine, the maid, the maid blasphemeth, pour out her life blood at the shrine, the maid blasphemeth, the

at the shrine, the maid, the maid blasphemeth, pour out her life blood at the shrine, the maid blasphemeth, the

at the shrine, the maid, the maid blasphemeth, pour out her life blood at the shrine, the maid blasphemeth, the

at the shrine, the maid, the maid blasphemeth, pour out her life blood at the shrine, the maid blasphemeth, the

maid blasphemeth, the maid blasphemeth, the maid blasphemeth, Seize her

maid blasphemeth, the maid blasphemeth, the maid blasphemeth.

maid blasphemeth, the maid blasphemeth, the maid blasphemeth.

*mf marcato*

*See ad. lib.*

COPPIN—HOLST.



*ff*

Seize her, so die she straight the death, so die she straight the

so die she straight the death, seize her, seize her, so die she straight the death, so

death, so die she straight the death, so die she straight the death, so die she

die she straight the death, die the death, so die she straight the death, so

*ff*

Seize her, so die she

*ff*

Seize her, so die she straight the death, so die she straight the death, so die she

straight the death, so die she straight..... the death, so die she straight..... the death, so die, so

die she straight, she straight the death, so die she straight the death, she

straight the death, so die she straight the death, so die she straight the death, seize her,

straight the death, so die, so die she straight the death,..... so die she straight the death, so

death, so die she straight the death, so seize her, so die she straight the death, so

[illegible]



die she straight the death, pour out her life blood at the shrine, the maid blas - phemeth,

die she straight the death, pour out her life blood at the shrine the maid blas - phemeth,

die she straight the death, pour out her life blood at the shrine, the maid blas - phemeth,

die she straight the death, pour out her life blood at the shrine, the maid blas - phemeth,

Pour out her life blood at the shrine, the maid blas - phemeth. Pour out her life blood

Pour out her life blood at the shrine, the maid blas - phemeth, Pour out her life blood

Pour out her life blood at the shrine, the maid blas - phemeth, Pour out her life blood

Pour out her life blood at the shrine, the maid blas - phemeth, Pour out her life blood

at the shrine, the maid blas - phemeth, seize her, so die she straight the death, so die..... she

at the shrine, the maid blas - phemeth, seize her, so die she straight the death, seize her

at the shrine, the maid blas - phemeth, pour out her life blood at the shrine, the maid..... blas - phe - - meth,

at the shrine, the maid blas - phemeth, seized her, so die she, straight the death, pour out her life blood

GIBSON.—HORSLEY.



Pour out her life blood at the shrine, so die she straight the  
 so die she straight the death, so die, so die she straight the death, so die she straight the  
 pour out her life blood at the shrine, so die she straight the death, so die she straight the  
 at the shrine the maid,..... blas-phemeth so die she straight the death, so die she straight the

death, so die she straight the death, so die she straight the death, so die she  
 death, so die she straight the death, so die she straight the death, so die she  
 death, so die she straight the death, so die she straight the death, so die she  
 death, so die she straight the death, so die she straight the death, so die she

straight the death,.....  
 straight she death,.....  
 straight the death,.....  
 straight the death,.....

GIDEON—HORSLEY.

*Attaca Subito.*

## No. 10.

## RECITATIVE.

GIBSON.

Hold, men of Is - ra - el, I, Gideon,

PIANO FORTE.

speaks, who waste not i - dle accents, Re - - tire ye! this is no hour for lewd de-

lights, Re - - - tire ye, Nor tempt the almighty vengeance to des-

## CHORUS.

SOPRANO. Re - tire we, Heav'n speaks by Gideon's voice, and to obey his

ALTO. Re - tire, we, Heav'n speaks by Gideon's voice, and to obey his

GIBSON. CHORUS

TENOR. woe, Re - tire we, Heav'n speaks by Gideon's voice, and to obey his

BASS. Re - tire we, Heav'n speaks by Gideon's voice, and to obey his

PIANO-FORTE.

GIBSON.—HORSLEY.



man - date a - bides not in our choice,.... Re - tire we, Heav'n speaks by Gideon's

man - date a - bides not in our choice,.... Re - tire we, Heav'n speaks by Gideon's

man - date a - bides not in our choice,.... Re - tire we, Heav'n speaks by Gideon's

man - date a - bides not in our choice,.... Re - tire we, Heav'n speaks by Gideon's

voice, ... and to obey his man - date a - bides not in our choice,

voice, ... and to obey his man - date, ... his man - - date a - bides not in our choice,

voice, ... and to obey his man - - date a - bides not in our

voice, ... and to obey his mandate is not in our

and to o - bey his man - date a - bides not in our choice, to o -

and to obey his man - date a - bides not in our choice, to a

choice, and to o - bey his man - date is not in our choice, to o -

choice, man - date is not in our choice to o -

Genus.—HOLSTEN.



*pp*

hey his man - date a - bides not in our choice. To o - hey his

hey his man - date a - bides not in our choice, To o - hey his

hey his man - date a - bides not in our choice, To o - hey his man -

hey his man - date a - bides not in our choice, To o - hey his

man - date a - bides not in our choice, *pp* Re -

man - date, a - bides not in our choice, Re -

.....date a - bides not in our choice, *ppp* Re - - tire we,

man - date, a - bides not in our choice, Re - - tire we,

tire we, Heav'n speaks by Gi - deon's voice.....

tire we, Heav'n speaks by Gi - deon's voice.....

Heav'n speaks by Gi - deon's voice.....

Heav'n speaks by Gi - deon's voice.....

GIBSON.—HOMER, V.

## SCENE 2.

No. 11.

## RECITATIVE AND AIR.

*Molto Moderato.*

GILDERON.

PIANO-FORTE.

*Recit.*

The twilight shades sink

*dim.*

*slowly.* The star of eve ascends the sky. Ye gentle orbs, what think ye of the crimes of those who dwell beneath ye?

*p*

8 8 8 8 8

But who am I, who am I, to judge my

*a tempo*

*p*

*con Buo*

brothers?

*a tempo*

*p*

*pp*

8 8 8 8 8 8 8 8

GILDERON.—HORSLEY.



## ARIA

*Andante con moto*

First system of the musical score, featuring a vocal line and piano accompaniment. The tempo is marked *Andante con moto*.

*p* *Belgiato*

O mighty God of Is - ra - el, Thee have I lov'd and

Second system of the musical score, featuring a vocal line and piano accompaniment. The tempo is marked *Andante con moto*.

fear'd why have the summer clouds of life,

e - clip'd our noon tide sky? O mighty God of Is - ra -

Third system of the musical score, featuring a vocal line and piano accompaniment. The tempo is marked *Andante con moto*.

- el, Thee have I lov'd and feared, why have the summer clouds of life

e - clip'd our noon-tide sky?"

Fourth system of the musical score, featuring a vocal line and piano accompaniment. The tempo is marked *Andante con moto*.

I know Thee, ay, I know too well but coldly I re - ver'd

and rent by passion's tempest strife but

Fifth system of the musical score, featuring a vocal line and piano accompaniment. The tempo is marked *Andante con moto*.

GIBSON.—HORSLEY.

*Agitato* *p*

rarely felt thee nigh. O, mighty God of Is-ra-el, teach me to live, teach me to live and

*f* *f* *dim p*

8 8 loco

*mf*

die. O, mighty God of Is-ra-el. These have I lov'd and fear'd, why have the summer clouds of

*p* *cres.*

8

life a - clip'd our noon-tide sky? O, mighty God of Is-ra-el, teach me to live,

*mf*

8 loco

teach me to live, teach me to die, teach me, O, teach me to live, O, teach me to die, O, mighty God.....

*sempre colla voce* *f* *p*

8

*Rall.*

..... teach me to live, teach me to live and die.

*a tempo*

*colla voce*

8 8 8 8



## No. 12.

## THE VISION OF ANGELS.

**Soprano.** 

**Alto.** 

**Piano-Forte.** *Adagio* 

*a tempo* 

The Lord is with thee, Thou might-y man of valour.



The Lord is with thee, thou might-y man of valour.



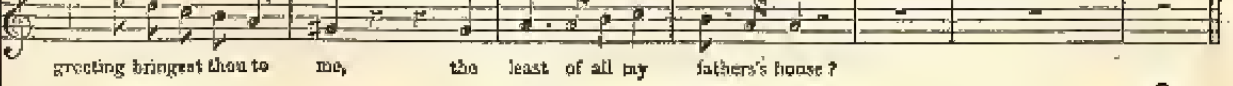
**RECIT. GIDEON.** 


Who speaketh? O my Lord, for surely grace is with Thee, what





greeting bringest thou to me, the least of all my father's house?





GIDEON.—HOSANNA.

## No. 13.

## CHORUS OF ANGELS.

*Maestoso moderate*

**SOPRANO.** *mf*  
Go in this thy night, tho' earth and seas as - sail thee, tho'

**ALTO.** *mf*  
Go in this thy night, tho' earth and seas as - sail... thee, tho'

**PIANO-FORTE.** *mf*

all the host of night, sweep down in tempest flight,

all the host of night, sweep down in tempest flight,

*mf*

*mf*  
As con-que-ror we hail thee, as con-que-ror we

*mf*  
As con-quer-or we hail thee, as con-que-ror we

*mf*

hail thee, go then in this thy night, yea go in this thy night,

hail thee, go then in this thy night, yea go in this thy night,

GIBSON.—HONSLIX.



..... go in this thy might tho' earth and seas as - sail thee,

*mf*

go in this thy might, tho' earth and seas as - sail thee,

*mf*

though all the host of night, sweep down with tempest flight, go in this thy night, yea

though all the host of night, sweep down with tempest flight, go in this thy night, yea

go in this thy night, go in this thy night,.....

go in this thy night, go in this thy night,.....

*in Seas*

## No. 14.

## RECITATIVE AND CHORUS.

CHORUS. *f deciso*

Thy God shall be with

GIBSON. CHORUS. *f*

Oh, my Lord, wherewith shall I save Is-ra-el? Thy God shall be with

PIANO-FORTE. *f* *f a tempo Adagio.*

thee, and thou shalt smite the Mi-dian-ite.

thee, and thou shalt smite the Mi-dian-ite.

CHORUS *ff*

Mount to the Lord.

GIBSON. CHORUS. *ff* *Allegro agitato.*

Behold my offering, Mount to the Lord.

GIBSON.—HOMER.



*pp*

*mf*

A - - - last..... what will be -

*f con energica*

tide me, who have seen God's an - gels face..... to face? But

*a tempo*

*a tempo*

lo, this altar of Baal, shall it offend the earth beyond this mid-night hour? Not so, someforth, ye

*f*

servants, come forth, and des - troy the work of i - dol wor - shippers.

GIDEON.—HORSLEY.

*Allegro con fuoco.*

SOPRANO.

ALTO.

TENOR.

BASS.

PIANO-FORTE.

down with the shrines of dark - - - ness, down with the

down with the shrines of dark - - - ness, down with the

down with the shrines of dark - - - ness, down with the fanes of guilt,

down with the shrines of dark - - - ness, down with the fanes of guilt,

fanies of guilt, down with the fanies of guilt, down with the fanies of guilt,

fanies of guilt, down with the fanies of guilt, down with the fanies of guilt,

down, down with the shrines of dark - ness, down with the fanies of guilt,

down, down with the shrines of dark - ness, down with the fanies of guilt,



down with the shames of dark - - ness, and spare us Lord Je - - ho.....

down with the shames of dark - - ness, and spare us Lord Je - - ho.....

down with the shames of dark - - ness, and spare..... us, O

down with the shames of dark - - ness, and spare..... us Je - - ho -

vah, who once in mad - ness built,..... our blood be free - - ly

vah, who once in mad - ness built, our blood be free - - ly

spare us who once in mad - ness built, our blood be free - - ly

vah, who once in mad - ness built, our blood be free - - ly

*cres ... .. con ... .. do.*

spit to cleanse our souls from guilt, Lord save us, if

spit to cleanse our souls from guilt, Lord save us, if

spit to cleanse our souls from guilt, Lord save us, if

spit to cleanse our souls from guilt, Lord save us, if

so thou wilt,  
so thou wilt,  
so thou wilt. Down with the  
so thou wilt. Down with the shrines of dark - - -

8

*f* Down with the shrines of dark - - ness, *ff* down with the shrines of  
*f* Down with the shrines, the shrines of dark - - ness, *ff* down with the shrines of  
shrines, down with the shrines of dark - - ness, *ff* down with the shrines of  
ness, with the shrines of dark - - ness, down with the shrines of

dark - - - ness, down with the fumes of guilt..... and spare 125  
dark - - - ness, down with the fumes of guilt..... and spare  
dark - - - ness, down with the fumes of guilt..... and  
dark - - - ness, down with the fumes of guilt..... and spare.....

GIDEON.—HOMER.



Lord Je - hu - - vah, who once in mad - - ness built, O  
 us O Lord, who once in mad - - ness built, O  
 spare us O Lord, O spare us, who once in mad - - ness built, O  
 us, O spare us, who once in mad - - ness built, O

spare us if thou wilt, Down with the shrines of dark - - - ness, and  
 spare us if thou wilt, Down with the shrines of dark - - - ness, and  
 spare us if thou wilt, Down with the shrines of dark - - - ness, and  
 spare us if thou wilt, Down with the shrines of dark - - - ness, and

spare us Lord Je - - ho - - vah, spare us if so thou  
 spare us Lord Je - - ho - - vah, spare us if so thou  
 spare us Lord Je - - ho - - vah, spare us if so thou  
 spare us Lord Je - - ho - - vah, spare us if so thou

GIBSON.—HORSLEY.

wilt, spare us if so thou wilt, spare us if so thou wilt, .....  
 wilt, spare us if so thou wilt, spare us if so thou wilt, .....  
 wilt, spare us if so thou wilt, spare us if so thou wilt, .....  
 wilt, spare us if so thou wilt, spare us if so thou wilt, .....

GIBSON.  
 HOW  
 Rath.

*f* tutti *sempre f*  
 now rear to him the shrine, when all you clus'tring stars obey,  
*f* now rear to him the shrine, when all you clus'tring stars obey,  
 tutti. GIBSON.  
 rear to him the shrine, now rear to him the shrine, when all you clus'tring stars obey, when all you clus'tring stars obey the  
*f* now rear to him the shrine, when all you clus'tring stars obey,  
*f* *sempre f*



*tutti.*

The Lord of space and time, the Lord of space and time.

The Lord of space and time, the Lord of space and time,

*tutti.*

Lord of space and time, The Lord of space and time, the Lord of space and time, the Lord of

The Lord of space and time, the Lord of space and time, now rear to

Now rear to him the shrine, now

The Lord of space and time, the Lord of

space and time, the Lord of space and time, the Lord of space, of space and time.

Him the shrine, the Lord of space, the Lord of space and time, now rear to

rear to Him, now rear to Him the shrine, now rear to Him the shrine.

space and time, the Lord of space, the Lord of space..... and time, the Lord of

Now rear to Him the shrine, now

Him, now rear to Him the shrine, now rear to Him the shrine. The Lord of space and time, the Lord of

GIBSON.—HORSLEY.

The Lord of space and time, the Lord of space and time, now rear to  
 space and time the Lord of space, the Lord of time, the Lord of space and time,  
 raise to Him, now raise to Him the Lord of space, the Lord of time, the  
 space and time, the Lord of space and time, now rear to Him the shrine, the Lord of

Him the shrine, the Lord of space & time, now rear to Him the shrine, now rear to Him the  
 ... now rear to Him the shrine, now, ..... rear to Him, now rear to Him the  
 Lord of space and time, now rear to Him the shrine, the Lord, the Lord of space and  
 space, the Lord of space, the Lord of time the Lord of space and time, the

shrine, the Lord of space, ..... the Lord of time, ..... the Lord of  
 shrine, the Lord of space, ..... the Lord of time, ..... the Lord of  
 time, the Lord of space, ..... the Lord of time, ..... the Lord of  
 space, the Lord of space, ..... the Lord of time, .....

GIDEON. — HORSLEY.



space, the Lord of time, O rear a shrine, O rear a shrine, O.....

space, the Lord of time, the Lord of space, the Lord of time, O rear the

the Lord of space and time, the Lord of space and

now rear to Him the shrine, rear the shrine, now rear to Him the shrine, rear a shrine.

..... rear, O..... rear, rear the shrine, now rear to Him the shrine, rear the shrine.

shrine, O rear the shrine, O rear the shrine, Now rear to Him, to Him the shrine.

time, O rear a shrine to him, the shrine. Now rear to

The Lord of space, the Lord of space, the Lord of time.

Now rear to Him the shrine, rear to Him a shrine, now rear to Him the

Now rear to Him the shrine, now rear to Him, now rear the

Him the shrine, rear, now rear to Him the shrine, now rear to Him, the Lord of space and time

Now rear to Him the shrine, rear to Him the shrine, the Lord, the Lord of space, the Lord of space and time

con Sra.

GIDEON.—HOMER.

shrine, now rear the shrine, The Lord of  
 shrine, now rear the shrine the Lord of space and time, rear the shrine the Lord of space and time, rear now  
 rear to Him the shrine, the Lord of space and time, rear, ... now rear the shrine, now rear the  
 rear to Him the shrine, ...

space and time, rear, now rear to Him the shrine, the Lord of space, ... the Lord of time, ... now rear to  
 rear, now rear the shrine, now rear to him the shrine, the Lord of space, the Lord of time, ... now rear to  
 shrine the Lord of space, and time, a shrine, the Lord of space, the Lord of time, ... now rear to  
 ... the Lord of time, the Lord of space ... the Lord of time, ... now rear to,  
 8

Him, ... now rear the shrine, now rear to Him, now rear the shrine, ... the Lord of  
 Him, ... now rear the shrine, now rear to Him, now rear the shrine, ... the Lord of  
 Him, ... now rear the shrine, now rear to Him, now rear the shrine, ... the Lord of  
 Him, now rear the shrine, now rear to Him now rear the shrine, the Lord of  
 8



space, the Lord of space, the Lord of time.....

space, the Lord of space, the Lord of space, of space and time.....

space. the Lord of space, the Lord of time.....

space, the Lord of space, the Lord of time.....

## SCENE 3.

No. 16.

## RECITATIVE.

*Sym. Andante tranquillo.*

PIANO-  
FORTE

*fp* *dim*

GIBSON.—HORSLEY.

Q

## RECIT. ZILLAH.

What do ye, hither have I bent me to plead, in darkness, with our vengeful

*p*

God, where late his prophet menaced. Ah Gideon, is it

*p*

thou, to thee, to thee I owe my life this day. I join with

*mf*

GIBSON. *mf a tempo moderato*

Join then with me to bless our one Cre - a - tor, join with.

*cres.*

thee to bless our one Cre - a - tor, and the first fruits of love and fear at God's own al - tar

*Roll.*

me to bless our one Cre - a - tor, and the first fruits of love and fear at God's own al - tar

*Roll.*

*p*

*Col voce.*

GIBSON.—HOESLEY.



## No. 17.

## DUETT.

*Andante con moto non troppo presto.*

ZIGLAR. *pp*

GIBSON. *pp*

PIANO-FORTE.

*pp*

O Lord, can'st Thou be with us still?

*pp*

*p* *colla voce*

8

tho' we have sore-ly griev-ed Thee; have we not roam'd too far a-stray?

8

gave we to trust His love?

*p*

*cres.*

8

GIBSON.—HOBBSKY.

Lord canst

Lord canst Thou be with us still, Tho' we have sore - ly griev - ed Thee,

8

Thou be with us still, tho' we have sore - - ly grie - ved thee, It

Have we not roam'd too far a - stray, dare we to trust thy love?

pp

is thy will, thine own blest will, Be - fore Thy

cres.

And, Lord, we have be - liev'd thee, be - - fore thy shrine our

8

shrine our forms we lay, O hear us from a - bove, ... O hear us, O

piu cres.

forms we lay, O hear us from a - - love, ... O hear us from a - bove, hear O

cres. piu f

GIDEON.—HORSLEY.



*f* *dim* *Roll.*

hear us, O hear us, O hear us..... hear us, O hear us from a-

hear us, hear us, O hear us, O hear us, O hear us from a-

*colla voce*

*f* *fz* *dim* *piu p* *pp*

*a tempo* *pp*

bore. O Lord, can'st Thou be

bore O Lord, can'st Thou be

*a tempo* *fp* *pp*

*eyes.*

with us still, tho' we have sore - ly griev - ed Thee? Have we not roam'd too far a -

with us still, tho' we have sore - ly griev - ed Thee? Have we not roam'd too far a - stray? O

stray? O dare..... we to trust Thy love, dare we to trust, to..... trust Thy

dare..... we to trust..... Thy love, dare we to trust, to..... trust Thy

GIDEON.—HOMER.

*pp*

love. *p* Tho' we are but dust and sin - ful clay,

love. Tho' we are but dust and sin - ful clay.

*pp*

Thou art the God, Thou art the God of love,

Thou art the God, Thou art the God of love, Thou

*pp* *f*

*dim.* *Rall.*

Thou art the God, Thou art the God, Thou art the God of love.

Thou art the God, Thou art the God, Thou art the God of love.

*Rall.* *a tempo*

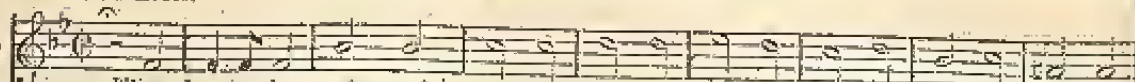
*pp al fine*

GIDSON.—HERSLEY.

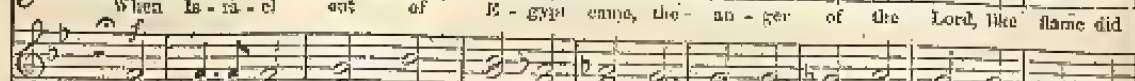


*Alla Breve.*

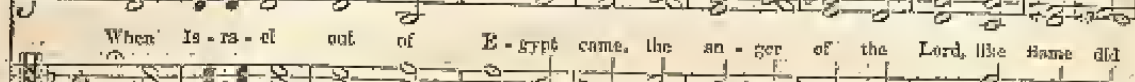
Soprano.



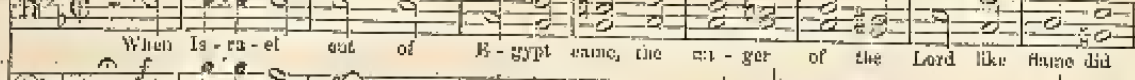
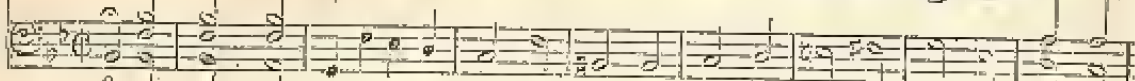
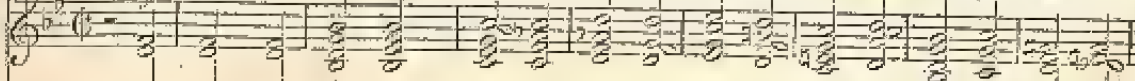
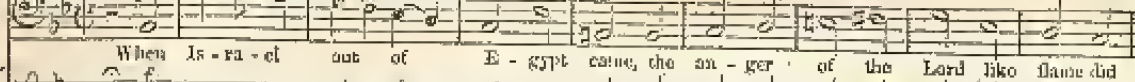
Alto.



Tenor.



Bass.

PIANO-  
FORTE.

blast our e-ne-mies,..... the e-le-ments a- gainst them fought, the ve-ry air with  
*piu cres.*

blast our e-ne-mies,..... the e-le-ments a- gainst them fought, the ve-ry air with

blast our e-ne-mies,..... the e-le-ments a- gainst them fought, the ve-ry air with  
*piu cres.*

blast our e-ne-mies,..... the e-le-ments a- gainst them fought, the ve-ry air with

ve-nom fraught the tem-pest dropping skies,..... the Lord up-on our side took part, His

ve-nom fraught the tem-pest dropping skies,..... the Lord up-on our side took part, His

ve-nom fraught the tem-pest dropping skies,..... the Lord up-on our side took part, His

ve-nom fraught the tem-pest dropping skies,..... the Lord up-on our side took part, His

terrors how'd each haughty heart, im - pal - pa - ble and dire..... un - fathom'd darkness  
 terrors how'd each haughty heart, im - pal - pa - ble and dire..... un - fathom'd darkness  
 terrors how'd each haughty heart, im - pal - pa - ble and dire..... un - fathom'd darkness  
 terrors how'd each haughty heart, im - pal - pa - ble and dire..... un - fathom'd darkness

clos'd the view and ra - ging fire in wa - ter slew, and wa - ters surged thro'  
 clos'd the view and ra - ging fire in wa - ter slew, and wa - ters surged thro'  
 clos'd the view and ra - ging fire in wa - ter slew, and wa - ters surged thro'  
 clos'd the view and ra - ging fire in wa - ter slew, and wa - ters surged thro'

fire..... The thun - - - ders menaced fierce and loud.....  
 fire..... The thun - - - ders menaced fierce and loud.....  
 fire..... The thun - - - ders menaced fierce and loud.....  
 fire..... The thun - - - ders menaced fierce and loud.....

GIBSON.—BOULET.



the air be - came a living shroud,

the air be - came a living shroud,

the air be - came a living shroud,

the air be - came a living shroud,

the earth an o - - - - pen grave, ...

the earth an o - - - - pen grave, ...

the earth an o - - - - pen grave, ...

the earth an o - - - - pen grave, ...

the earth an o - - - - pen grave, ... A -

the earth an o - - - - pen grave, ... A -

the earth an o - - - - pen grave, ... A -

the earth an o - - - - pen grave, ... A -

*f marcato* *f*

rise, O Lord our God, a - - - rise, and smite our cru - el e - ne - - - mies, and

rise, O Lord our God, a - - - rise, and smite our cru - el e - ne - - - mies, and

rise, O Lord our God, a - - - rise, and smite our cru - el e - ne - - - mies, and

rise, O Lord our God, a - - - rise, and smite our cru - el e - ne - - - mies, and

prostrate Is - rael save, a - - rise, a - - - rise ... and pros - - trate Is -

prostrate Is - rael save, a - - rise, a - - - rise ... and pros - - trate Is -

prostrate Is - rael save, a - - rise, a - - - rise ... and pros - - trate Is -

prostrate Is - rael save, a - - rise, a - - - rise ... and pros - - trate Is -

rael ... save, Prostrate Is - rael

rael ... save, Prostrate Is - rael

rael ... save, Prostrate Is - rael

rael ... save, Prostrate Is - rael

GIDEON. — HORSLEY.



[illegible]

End of First Part.

GIRON, — HORLEY.

## SECOND PART.

## 19. CHORUS.

*All.<sup>o</sup> con fuoco.*SOPRANO  
1<sup>mo</sup>.SOPRANO  
2<sup>do</sup>.

TENOR.

BASS.

PIANO.

GIBSON.—HORSLEY.

a



Sa - cri - lege! sa - cri - lege! sa - cri - lege! The al - tar of Ba - al lies low - - - ly!

Sa - cri - lege! sa - cri - lege! sa - cri - lege! The al - tar of Ba - al lies low - - - ly!

Sa - cri - lege! sa - cri - lege! sa - cri - lege! The al - tar of Ba - al lies low - - - ly!

Sa - cri - lege! sa - cri - lege! sa - cri - lege! The al - tar of Ba - al lies low - - - ly!

*loco.*

Sa - cri - lege! sa - cri - lege! sa - cri - lege! The al - tar of Ba - al lies low - - - ly!

Sa - cri - lege! sa - cri - lege! sa - cri - lege! The al - tar of Ba - al lies low - - - ly!

Sa - cri - lege! sa - cri - lege! sa - cri - lege! The al - tar of Ba - al lies low - - - ly!

Sa - cri - lege! sa - cri - lege! sa - cri - lege! The al - tar of Ba - al lies low - - - ly!

Sa - cri - lege! Sa - cri - lege! Now vengeance, red vengeance, is ho - - - ly. The

Sa - cri - lege! Sa - cri - lege! Now vengeance, red vengeance, is ho - - - ly. The

Sa - cri - lege! Sa - cri - lege! Vengeance, red vengeance, is ho - - - ly. The

Sa - cri - lege! Sa - cri - lege! Vengeance, red vengeance, is ho - - - ly.

GIBSON.—HORSLEY.

al - tar of Baal, the al - tar of Baal, the al - tar of Ba - al lies low - - - ly, the  
 al - - - tar of Baal . . . the al - - - tar of Baal . . . the  
 al - - - tar of Baal . . . lies low - - - ly, the al - - - tar of  
 ly, The al - tar of Baal, the al - tar of Baal lies low - - - ly, The al - tar of

al - tar of Ba - al lies low - - - ly.  
 al - tar of Baal lies low - - - ly.  
 Baal lies low - - - ly.  
 Ba - - al lies low - - - ly.  
 Ba - - al lies low - - - ly. *Sua*

The im - pious die the death . . . the ap - pro - ving sun be -  
 The



neath . . . The im - - pious die the death, the ap - prov - ing sun be -  
 im - - pious die the death . . . the ap - prov - ing sun be - neath, the  
 The

neath the ap - prov - ing sun, be - neath, the im - - pious die the  
 im - - pious die the death the ap - prov - ing sun be - neath,  
 im - - pious die the death . . . the ap - prov - ing sun, the im - - pious  
 The im - - pious

*f*  
 death, the ap - prov - ing sun, the ap - prov - ing sun, the sun be - neath, the  
 the im - - pious die, the im - - - pious die the  
 die the death, the death, the im - - pious die the sun the  
 die the death . . . the ap - prov - ing sun be - - neath, the im - - pious  
*f*

GIBSON.—HORSLEY.

[illegible]

GIDKON, — HORGLEY.



die the death. . . . The ap - - prov - - ing sun be - - neath, the

die the death. . . . The ap - - prov - - ing sun be - - neath, the

die the death. . . . The ap - - prov - - ing sun be - - neath, the

die the death. . . . The ap - - prov - - ing sun be - - neath, the

im - - - pious die, the im - pious die the death,

im - - - pious, . . . . die the death,

im - - - - - pious, . . . . die the death,

im - - - - - pious die, the im - pious die the death,

Sa - cri - lege! Sa - cri - lege! Sa - cri - lege! Sa - cri -

Sa - cri - lege! Sa - cri - lege! Sa - cri - lege! Sa - cri -

Sa - cri - lege! Sa - cri - lege! Sa - cri - lege! Sa - cri -

Sa - cri - lege! Sa - cri - lege! Sa - cri - lege! Sa - cri -

GIDEON.—HOSANN.

- lege! The al-tar of Ba-al lies low - - ly, Now vengeance, red vengeance is ho - - -

- lege! The al-tar of Ba-al lies low - - ly, Now vengeance, red vengeance is ho - - -

- lege! The al-tar of Ba-al lies low - - ly, Now vengeance, red vengeance is ho - - -

- lege! The al-tar of Ba-al lies low - - ly, Now vengeance, red vengeance is ho - - -

- ly. The im - pious

- ly. The im - pious die the death, . . . the ap - prov - ing sun be - neath, . . .

- ly. The im - pious die the death, the ap - prov - ing

- ly.

die the death, . . . the ap - prov - ing sun be - neath, the im - pious

the im - pious die, the im - pious die, the im - pious die,

sun be - neath, the ap - prov - ing sun be - neath, the im - pious

The im - pious die the death, the ap - prov - ing sun. be -

GIBSON. — HORSLEY.



die the death, the ap - - prov - - ing sun be - - neath.

the ap - - - - prov - - - - ing sun be - - neath.

die the death, the ap - - prov - - ing sun be - - neath.

die the death, the ap - - prov - - ing sun be - - neath.

Sa - cri-lege! Sa - cri-lege! Sa - cri-lege! Sa - cri-lege! Sa - cri-lege! Sa - - -

Sa - cri-lege! Sa - cri-lege! Sa - cri-lege! Sa - cri-lege! Sa - cri-lege! Sa - - -

Sa - cri-lege! Sa - cri-lege! Sa - cri-lege! Sa - cri-lege! Sa - cri-lege! Sa - - -

Sa - cri-lege! Sa - cri-lege! Sa - cri-lege! Sa - cri-lege! Sa - cri-lege! Sa - - -

Sa - cri-lege! Sa - cri-lege! Sa - cri-lege! Sa - cri-lege! Sa - cri-lege! Sa - - -

Sa - cri-lege! Sa - cri-lege! Sa - cri-lege! Sa - cri-lege! Sa - cri-lege! Sa - - -

Sa - cri-lege! Sa - cri-lege! Sa - cri-lege! Sa - cri-lege! Sa - cri-lege! Sa - - -

Sa - cri-lege! Sa - cri-lege! Sa - cri-lege! Sa - cri-lege! Sa - cri-lege! Sa - - -

GIDEON. — HORSLEY.

lege, Sa - cri-lege, Sa - cri-lege, Sa - - - - - cri - - lege.

lege, Sa - cri-lege, Sa - cri-lege, Sa - - - - - cri - - lege.

lege, Sa - cri-lege, Sa - cri-lege, Sa - - - - - cri - - lege.

lege, Sa - cri-lege, Sa - cri-lege, Sa - - - - - cri - - lege.

*Andante* *a Tempo*

It is Gi-deon, the Son of Jo - ash.

It is Gi-deon, the Son of Jo - ash.

It is Gi-deon, the Son of Jo - ash.

*tutti*

Who then has wrought this deed? It is Gi-deon, the Son of Jo - ash, Aye, doubt now, It is

*Rec.* *a Tempo*

It is Gi-deon, the Son of Jo - ash.

It is Gi-deon, the Son of Jo - ash.

It is Gi-deon, the Son of Jo - ash. **BBED.**

Gi-deon, the Son of Jo - ash. It is Gi-deon, the Son of Jo - ash. Let him per-ish!



*Allegro con fuoco.*

*f* *più f*

We all de-mand his life! We all de-mand his life! Let him

*f* *più f*

We all de-mand his life! We all de-mand his life! Let him

*f* *più f*

We all de-mand his life! We all de-mand his life! Let him

*f* *più f*

We all de-mand his life! We all de-mand his life! Let him

*f*

pe - - - rish! Let him pe - - - rish! Let him

*f*

pe - - - rish! Let him pe - - - rish! Let him

*f*

pe - - - rish! Let him pe - - - rish! Let him

*f*

pe - - - rish! Let him pe - - - rish! Let him

*Adagio.*

pe - - - rish!

pe - - - rish!

pe - - - rish!

pe - - - rish!

*EBB.*

Hark - en, O Jo - ash!

GIDEON. — HONSLY.

20.

EMED.

ALLEGRO  
CON BBIO.

Bring forth thy son, that he may die, Be - neath this broad and

venge - ful sky, That all the peo - - - ple know not death Be -

cause, be - cause the sin - - - ner draws his breath;

Hark! earth and seas at - - test the cry, . . . . . Bring forth thy

son that he may die, Hark! earth and seas at - - test the



cry, Bring forth thy son that he may die,

*più cres.*  
Bring forth thy son that he may die, Bring forth thy

son

*f*  
*Sres.*

that he may die De - ath this broad and venge - ful sky, That all the peo - ple

know not death Be - cause one sin - ner draws his breath. Bring forth thy son that

GUDON.—HORSLEY.

he may die. Bring forth thy son, that he may

die. Bring forth thy son that he may die. Bring

forth thy son, that he may die, Bring forth thy

son, Bring forth thy son that he . . . may die!

*Colla voce* *f*

*8va*

*Allacca Subito.*



## ZILLAH.

*A Tempo, Andante.*

People, what mad - ness moves ye!

## ERED.

It is this Gi-deon's concubine, dis - ho - nouring her fa - ther.

Bass.

## CHORUS.

## ZILLAH.

*Adagio.**f Ad lib.*

It is this Gi-deon's con - cu - bine, dis - ho - nour - ing her fa - - ther! That word is false as

It is this Gi-deon's con - cu - bine, dis - ho - nour - ing her fa - - ther!

It is this Gi-deon's con - cu - bine, dis - ho - nour - ing her fa - - ther!

It is this Gi-deon's con - cu - bine, dis - ho - nour - ing her fa - - ther!

God is . . true, In so - li - tude will I for e - ver mourn the sins of all my

*sempre colla voce. p*

GIDEON.—HORSLEY.

## CHORUS. (THE ELDERS OF THE PEOPLE.)

*mp*  
 two - ple. She speak - eth truth, she speak - eth truth, The maid is ho - - -  
 She speak - eth truth, she speak - eth truth, The maid is ho - - -  
 She speak - eth truth, she speak - eth truth, The maid is ho - - -  
 She speak - eth truth, she speak - eth truth, The maid is ho - - -

*ly.*  
 ly. . .  
 ly. . .  
 ly. . .

*Ad lib.*  
 Then let her not re - sist the voice of Is - ra - el.

CHORUS. *Allegro con Brío, come lupo.*

*f*  
 Bring forth thy son, that he may die he -  
 Bring forth thy son, that he may die he -  
 Bring forth thy son, that he may die he -  
 Bring forth thy son, that he may die he -

GIBSON. — HORSLEY.



-neath this broad and venge - ful sky. . . . Bring forth thy son that

-neath this broad and venge - ful sky. . . . Bring forth thy son that

-neath this broad and venge - ful sky. . . . Bring forth thy son that

-neath this broad and venge - ful sky. . . . Bring forth thy son that

he, that he may die; That all the peo - ple know not death, Be -

he, that he may die; That all the peo - ple know not death, Be -

he, that he may die; That all the peo - ple know not death, Be -

he, that he may die; That all the peo - ple know not death, Be -

- cause one sin - ner draws his breath; Earth, seas, and air at - - - test the

- cause one sin - ner draws his breath; Earth, seas, and air at - - - test the

- cause one sin - ner draws his breath; Earth, seas, and air at - - - test the

- cause one sin - ner draws his breath; Earth, seas, and air at - - - test the

GIBSON.—HORSLEY.

Musical score for the hymn "Bring forth thy son that he may die." The score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "cry, . . . Bring forth thy son that he may die, cry, Bring forth thy son that he may die, cry, Bring forth thy son that he may die, cry, Bring forth thy son that he may die." The piano part features a prominent melody in the right hand and a supporting bass line in the left hand.

[illegible]

son that he may die.

son that he may die.

son that he may die.

that he may die, that he may die.

Son.

GIDEON, —HORSELEY.



## 21. SOLO.—TENOR.

JOAB.

ANDANTE  
CON MOTO.

Will ye plead for Baal, will ye serve him?

He that will plead for him, let him be put to death. Will ye plead for

Baal, will ye serve him? He that will plead for him,

let him be put to death while it is yet morn-ing. If he be a

God, he will plead for him - self, since one hath cast down, hath

GIBSON.—HORSLEY.

cast down his al - tar, Will ye plead for Ba - al?

He that will plead for him let him be put to death while it is . . . yet morning.

If he be a God he will plead for him - self since one hath cast down his

al - - - - tar. If he be a God he will plead for him -

self, If he be a God he will plead for him - self.



## CHORUS. (THE ELDERS).

*pp*

Hark to the a-gel Jo-ash, We know him righteous e-ver, we know him righ-teous e - - -

Hark to the a-gel Jo-ash, We know him righteous e-ver, we know him righ-teous e - - -

Hark to the a-gel Jo-ash, We know him righteous e-ver, we know him righ-teous e - - -

Hark to the a-gel Jo-ash, We know him righteous e-ver, we know him righ-teous e - - -

*pp*

- - - ver, We know him righteous e - - - ver.

- - - ver, We know him righteous e - - - ver.

- - - ver, We know him righteous e - - - ver.

- - - ver, We know him righteous e - - - ver.

*mf* *dim.*

## 22. CHORUS.

*f*

Soprano 1mo. Is he our king? Is he our king?

Soprano 2do. Is he our king? Is he our

Tenor. Is he our king?

Bass. Is he our

*f*

ALLEGRO.  
CON FUOCO.

*f*

G. PROX.—HORSLEY.

for ven - geance, for ven - geance, for ven - geance.  
king, for ven - geance, for ven - geance, for ven - geance.  
for ven - geance, for ven - geance, for ven - geance.  
king for ven - geance, for ven - geance, for ven - geance.

*Adagio, colla voce; JOASH.*

In deep still trance my son is

*Ped. pp*

sleep - ing, I dare not wa - ken him

un - til the hour ap - pointed!

GIDEON.—HURRAY.



## 23. ARIA.

ZILLAH.

SOSTENUTO  
MODERATO.

*p*  
Thou giv - est thy beloved

sleep, O mer - ci - ful most high, We wake to labour and to weep, The tares of sin to sow and

reap, Be - neath a raging sky. When span - gle in the vaulted

*cres.*  
deep Thy pla - cid - stars, we sink to sleep. . . But Thou, Lord, still art nigh, but

*ad lib.*  
Thou, Lord, still art nigh. Thou giv - est thy be - lov - ed sleep, O mer - ci - ful Most High!

*dim.* *colla voce* *a tempo*

GIBSON.—HOMSLBY.

*p*  
 Thou giv - est thy be-lov-ed sleep, O mer-ci-ful Most

*Agitato, cresc.*  
 High; The tides of rest-less passion leap, And ire-mores thro' our being creep, When hopes once cherish'd

*pp* *cres.*  
 die. O calm the fears of all that weep, And send the healing balm sleep, And while we sleep be

*ad lib.*  
 nigh, O mer-ci-ful Most High, and while we sleep be nigh, O mer-ci-ful Most

*pp*  
 High; While we sleep be nigh, O mer-ci-ful Most High.

GIBSON.—HORSLEY.



24.

## SECOND SCENE.—Enter a Messenger.

TENOR.

ALLEGRO.

Woe, death, and ter - - - ror! the

count - - - less hosts of Mi - - - di-an are close at

hand, pre - - - pare to pe - - - rish all! pre - - -

pare to pe - - - rish, all pre - - - pare to pe - - - rish, at

ZILLAH.

all, Where is your dar-ing now? Where is your

GABEON.—HOMER.

*Adagio,*

dur - ing now?

*al tempo,*

*pp*

## 25. ARIA.—A WOMAN OF THE PEOPLE.

CONTRALTO.

ANDANTE  
CON MOTO.

*Tranquillo,*

*p*

*dim.*

*Espress.*

*pp*

O Is - m - el, dear Is - m - el, When yet thy God doth love thee,

*cres.*

And for his own be - lov - ed sake will pour a blessing down. O Is - m - el

*f*

When yet thy God doth love thee, And for his own be - lov - ed sake, Will pour a bless - ing down.

GIBSON.—HORSLEY.

d



*crs.* *poco alleg. colla voce.*

O Is - ra-el, dear Is - ra-el, Look up to Him a - love thee, Wake from thy sin-ful

*f* *a tempo.*

slumber, wake, Thy Fa - ther shall not frown. O Is - ra-el, dear Is - ra-el, he pours a blessing

*dim. pp*

down; O Is - ra-el, dear Is - ra-el, E'en yet thy God doth love thee, And for his own be -

*dim. colla voce.*

*fz*

- to - ved sake will pour a bless-ing down. O Is - ra-el, dear Is - ra-el, look up to Him a - love, . . .

*f ad lib.*

Wake from thy sin - ful slum-ber, wake! Thy Fa - ther shall not frown.

*pp colla voce. a tempo.*

GODSON.—HORSLEY.

26.

## QUARTETTO (UNACCOMPANIED).

*Molto Adagio.*

SOPRANO.

CONTRALTO.

TENOR.

BASS.

*mf*

Un-wont-ed awe per-vades each breast, Long have we wan-der'd

Un-wont-ed awe per-vades each breast, Long have we wan-der'd

Un-wont-ed awe per-vades each breast,

Un-wont-ed awe per-vades each breast,

*p* *cres.* *mf*

How far from him who loved us best, Who once our mor-tal hearts pos-

How far from him who loved us best, Who once our mor-tal hearts pos-

*mf* east and west, How far from him who loved us best, Who once our mor-tal hearts pos-

east and west. How far from him who loved us best, Who once our mor-tal hearts pos-

*p* *cres.* *f* *p*

sessed. O Lord, too late our mourn-ful quest; Death comes, death comes: We

sessed. O Lord, too late our mourn-ful quest; Death comes, death comes: We

sessed, O Lord, too late, too late our mourn-ful quest; Death comes, death comes: We

sessed, O Lord too late . . . our mourn-ful quest; Death comes, death comes: We

*pp* *f* *pp* *rall.*

ne-ver may be blest. Un-wont-ed awe per-vades each breast, Death comes, We ne-ver may be blest,

ne-ver may be blest. Un-wont-ed awe per-vades each breast, Death comes, We ne-ver may be blest,

ne-ver may be blest. Un-wont-ed awe per-vades each breast, Death comes, We ne-ver may be blest,

ne-ver may be blest. Un-wont-ed awe per-vades each breast, Death comes, We ne-ver may be blest.

GIBSON.—HENSLEY.

d 2



27.

## ZILLAH AND CHORUS.

ZILLAH.  
Soprano 1mo.

Soprano 2do.

TENOR.

BASS.

ANDANTE  
TRANQUILLO.

*pp*

Deep in the shades of af - flic - tion a - bid - ing, Bend we the knee, now

*p*

bend we the knee, . . . Vain - ly our hearts from thy coun - tenance hid - ing, Blind to thy

GIDEON.—HORSLEY.

## pp CHORUS.

pre - sence sought we to be. Deep in the shades of af - flic - tion a - bi - ding,  
 Deep in the shades of af - flic - tion a - bi - ding,  
 Deep in the shades of af - flic - tion a - bi - ding,  
 Deep in the shades of af - flic - tion a - bi - ding,

*cres.*  
 Bend we the knee, now bend we the knee, Vainly our hearts from thy countenance  
 Bend we the knee, now bend we the knee, Vainly our hearts from thy countenance  
*cres.*  
 Bend we the knee, now bend we the knee, Vain - - ly our hearts  
 Bend we the knee, now bend we the knee, Vainly our hearts from thy countenance

## ZILLAH.

bi - ding, Blind to thy pre - sence sought we to be, Vainly our hearts from thy  
 bi - ding, Blind to thy pre - sence sought we to be.  
 bi - ding, Blind to thy pre - sence sought we to be.  
 bi - ding, Blind to thy pre - sence sought we to be.

GIBSON.—HORSLEY.



## CHORUS.

con - te-nance hid - ing, Blind to thy pre - sence sought we to be.

Blind to thy pre - sence sought we to be. Now from the

Blind to thy pre - sence sought we to be. Now from the

Blind to thy pre - sence sought we to be.

Now from the deep, Lord, we cry to thee, Now from the deep we cry, Lord, now to thee,

deep, Lord, we cry to thee, Now from the deep we cry, . . . . Lord, now to thee,

deep, Lord, we cry to thee, Now from the deep we cry, . . . . Lord, now to thee,

Now from the deep, Lord, we cry to thee, Now from the deep we cry, Lord, now to thee,

Lord, we cry now to thee, Now from the deep we cry, Lord, to

Lord, we cry now to thee, Now from the deep we cry, Lord, to

Lord, we cry now to thee, Now from the deep we cry, Lord, to

Lord, we cry now to thee, Now from the deep we cry, Lord, to

GIBSON.—HOBBS.





sought we to be, Lord, now we cry to thee, Lord, now we cry to  
 sought we to be, Lord, now we cry to thee, Lord, now we cry to  
 we to be, Lord, now we cry to thee, Lord, now we cry to  
 sought we to be, Lord, now we cry to thee, Lord, now we cry to

*dim.* *pp Senza ritard. al Fine.*

thee, Lord, now we cry to Thee, Lord, now we cry, now we cry  
 Lord, now we cry to Thee, Lord, now we cry, now we cry  
 thee, Lord, now, now we cry Lord, Now we cry, now we cry  
 thee, Lord, now, now we cry Lord, Now we cry, now we cry

*pp*

un - to Thee.  
 un - to Thee.  
 un - to Thee.  
 un - to Thee.

*pp*

GIRDEN. — HONLEY.

## ROBERT AND ARIA.

## THIRD SCENE.

28.  
GIDEON.

MAESTOSO.

The  
 spi-rit of the Lord is up-on me, And God shall pro-tect his own, For-ward, for-ward a-gainst our e-ne-mies.

ARIA. *Allegro Giusto con Fusco.*

O my God, make them like un-to a

GIDEON.—HORSLEY.



wheel as the stub-ble before the wind, as the stub-ble before the wind. O my

God make them like un-to a wheel as the stub-ble before the wind, as the stub-ble before the

wind. O, my God, make them like un-to a wheel as the

stub- - - - ble, as the stub- - - ble be-fore the wind,

Per-se-cute them with thy tem-pest, And make them a-raid with thy

GIDDON.—HORSLEY.

storm, Per - se-cute them with thy tem-pest, And

*Sva.*

*fp*

make them a - hail of thy storm. . . . And they shall know that

*Sva.*

*p*

thou, Je - ho - - vah, art on - ly the High - est on the earth,

*fp*

*f*

Thou, Je - ho - vah, art on - ly the

*con energin.*

High - - - - est, the High - est up - on the earth.

*fp*



*p* *cres.*

O my God make them like a wheel, as the stubble before the wind, as the stubble before the

wind. Per - se - cute them with thy tem-pest, And make them a - fraid with thy

*Sva.* *lento.*

*ff* *con fuoco.*

storm. . . And they shall know that thou, Je - ho - vah, Thou art the High - est up -

- on the earth, Thou, Je - ho - vah, Thou art the High - est, Thou art the Highest up - on the

earth, Thou art the high - est up - on the earth.

*ff* *colla voce.* *a tempo.*

GIBSON.—HORSLEY.

SOFRINO 140.

Зарнаво 2до

TENORE.

Bysses:

LARGO  
MAESTOSO

All nations compassed us round a-bout. All nations compassed us round a-bout.

All na-tions com-passed us round a-bout, All na-tions com-passed us round a-bout.

All na-tions com-passed ne round a-bout, All na-tions com-passed ne round a - bout

All nations compassed us round about, All nations compassed us round about.

But in the name of the Lord we will . . . de-stry, . . . we . . . we will de-stry . . .

But in the name of the Lord we will de - - stroy . . . . . we will de-stroy . . .

But in the name of the Lord we will de - - stroy

But in the name of the Lord we

them, but in the name of the Lord we will destroy, we will, we will destroy . . . . . them, we will de-

them, in the name of the Lord we will de- stroy . . . . . them, but in the name of the Lord we

them, but in the name of the Lord we will de - - stroy . . . them, but in the name of the Lord we will de - - stroy, we

will de-stroy them, we will de-stroy them, we will de-stroy them, we will de-stroy

CINQUE, — FIVE.



*f*

stroy them, we will destroy them, All na-tions com-pass-ed us round a-bout, All na-tions com-pass-ed us round a-  
will de- stroy . . them, All na-tions com-pass-ed us round a-bout, All na-tions com-pass-ed us round a-  
will, we will de- stroy them, All na-tions com-pass-ed us round a-bout, All na-tions com-pass-ed us round a-  
stroy, we will de- stroy them, All na-tions com-pass-ed us round a-bout, All na-tions com-pass-ed us round a-

- bout, They com - - pass us a - - bout like bees, They  
- bout, They com - - pass us a - - bout like bees, They  
- bout, They com - - pass us a - - bout like bees, They  
- bout, They com - - pass us a - - bout like bees, They

*f* *unpiano*

shall be quench-ed as the thorns in the fire, For in the name of the  
shall be quench-ed as the thorns in the fire, For in the name of the  
shall be quench-ed as the thorns in the fire, For in the name of the  
shall be quench-ed as the thorns in the fire, For in the name of the

GIBSON. — HORSLEY.

Lord we will de-stry them, we will destroy them, in the name of the Lord, But in the name of the Lord we

Lord we will de-stry them, we will destroy them, in the name of the Lord,

Lord we will de-stry them, we will destroy them, in the name of the Lord,

Lord we will de-stry them, we will destroy them, in the name of the Lord,

will . . . . . da - - stroy . . . . . them, we will des -

But in the name of the Lord we will, we will de -

But in the name of the Lord, we will da - stroy them, we will des -

But in the name of the Lord we

troy, But in the name of the Lord we will de - stroy, we will de - stroy . . . . . them. The

stroy, But in the name of the Lord we will destroy, we will de - stroy them. The

stroy them, we will, we will, we will destroy . . . . . them. The

will, we will destroy . . . . . them, we will, we will de - - stroy them. The

GREGG.—HORSLEY.



right hand of the Lord bring - eth might - ty things to pass, the

right hand of the Lord bring - eth might - ty things to pass, the

right hand of the Lord bring - eth might - ty things to pass, the

right hand of the Lord bring - eth might - ty things to pass, the

right hand of the Lord is ex - alt - - -

right hand of the Lord is ex - alt - - -

right hand of the Lord is ex - alt - - -

right hand of the Lord is ex - alt - - - ed, is ex -

- ed, the right hand of the Lord bring - eth

- ed, the right hand of the Lord bring - eth

- ed the right hand of the Lord bring - eth

- alt - - - ed, the right hand of the Lord bring - eth

GUTHRIE.—HORSLEY.

mighty things to pass,  
 mighty things to pass, For in the name of the Lord we  
 mighty things to pass,  
 mighty things to pass, For in the name of the Lord we will de - stroy, we . . .  
 For in the name of the Lord we will de - stroy, . . . we will . . .  
 will de - stroy them, we will, in the name of the Lord we will de -  
 But in the name of the Lord we will de - stroy . . .  
 will de - stroy . . . them, we will de - stroy, we will de -  
 we will de - stroy them, we will de - stroy them.  
 stroy them, we will, we will de - stroy them.  
 - stroy . . . them, we will, we will de - stroy them.  
 - stroy them, we will de - stroy them.  
 stroy them, we will de - stroy them.

GIDEON.—HENSLEY.



The right hand of the Lord bring - eth  
 The right hand of the Lord bring - eth  
 The right hand of the Lord bring - eth  
 The right hand of the Lord bring - eth

migh - - - ty things to pass; The right hand of the  
 migh - - - ty things to pass; The right hand of the  
 migh - - - ty things to pass; The right hand of the  
 migh - - - ty things to pass; The right hand of the

Lord is ex - - alt - -  
 Lord is ex - - alt - -  
 Lord is ex - - alt - -  
 Lord is ex - - alt - -

GIBSON.—HOMSLY.

ed, For in the name, in the name of the Lord we de- stroy them! We will de-  
 ed, For in the name of the Lord we will de- - stroy them! We will de-  
 ed, For in the name of the Lord we will de- - stroy . . . . . them! We will de-

stroy them! In the name of the Lord we  
 stroy them! In the name of the Lord we  
 stroy them! In the name of the Lord we  
 stroy them! In the name of the Lord we

will de- - - stroy . . . . . them.  
 will de- - - stroy . . . . . them.  
 will de- - - stroy . . . . . them.  
 will de- - - stroy . . . . . them.

GORDON, — HENSLY.

END OF PART II.

f2



## THIRD PART.

## 30. WAR MARCH.

PRIMO.

TEMPO  
DI MARCIA.

8va.

1st. 2nd.

8va.

8va.

HORSLEY.—GIBSON.

## THIRD PART.

## 30. WAR MARCH.

## SECONDO.

TEMPO  
DI MARCIA.

The musical score is written for piano and consists of seven systems of staves. The first system includes a tempo marking 'TEMPO DI MARCIA.' and a dynamic marking 'f'. The score is written in 2/4 time and features a variety of musical notations, including eighth and sixteenth notes, rests, and accidentals. The piece is marked '1st.' and '2nd.' at the beginning of the third system. The score concludes with the signature 'Horsley, — Gibson.' at the bottom center.

Horsley, — Gibson.



## SECONDO.

The musical score is written for piano and violin. It consists of seven systems of staves. The piano part is in the left hand, and the violin part is in the right hand. The key signature is one flat (B-flat). The time signature is 4/4. The score includes various musical notations such as notes, rests, trills, and dynamic markings. The first system starts with a piano introduction. The second system is marked *f Marcato.* The third system continues the piano introduction. The fourth system features a trill in the piano part. The fifth system has a forte (*fz*) marking. The sixth system has a forte (*f*) marking. The seventh system includes first and second endings, marked *1st.* and *2nd.* respectively.

*f Marcato.*

*fz*

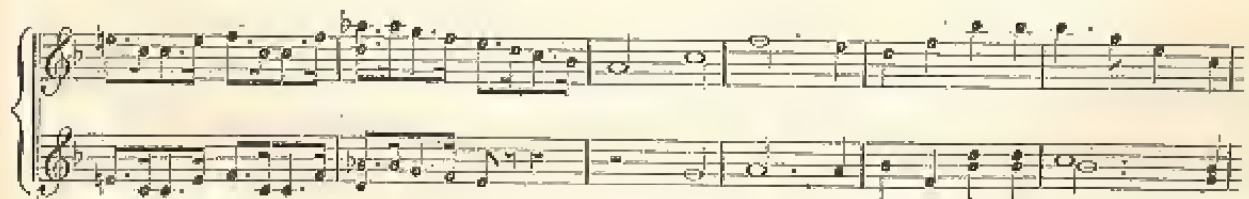
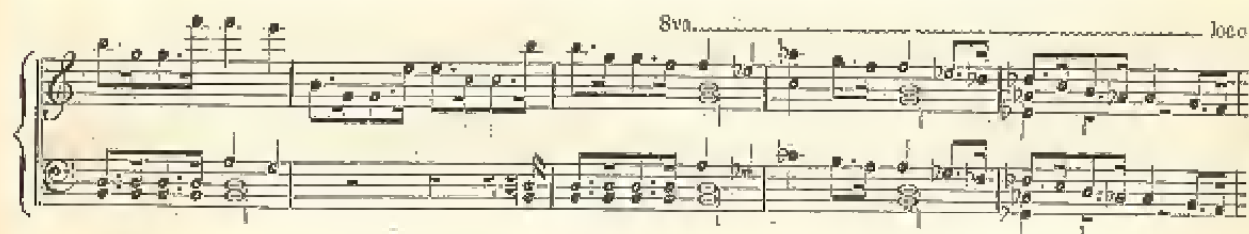
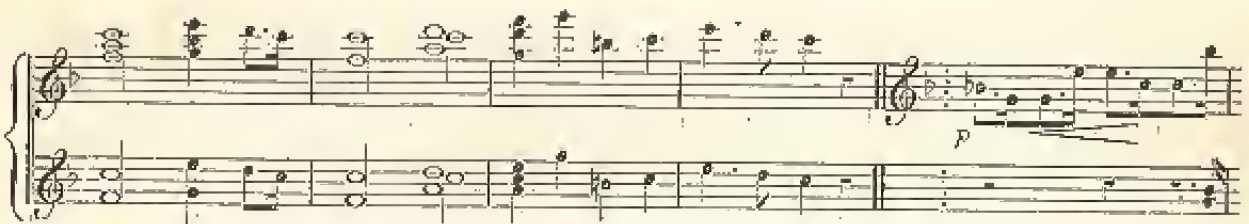
*f*

1st. 2nd.

GIBSON.—HORSLEY.

## PRIMO.

Sra.



GIBSON.—HOLSTEV.



## SECONDO.

7

4

7

7

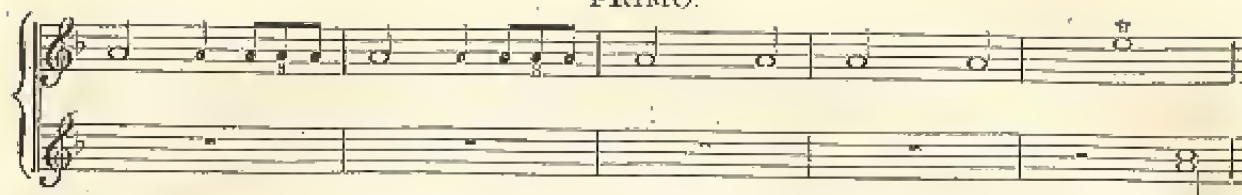
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7

7

GIDEON.—HORELEY.

## PRIMO.



GIDEON.—HORSLEY.

g



## -SECONDO.

*f al fine*

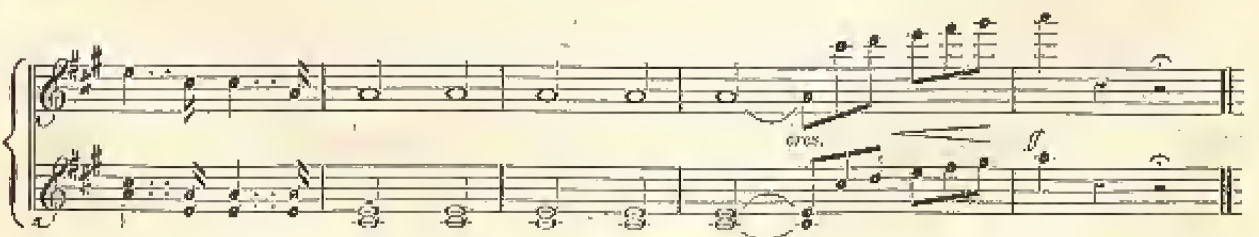
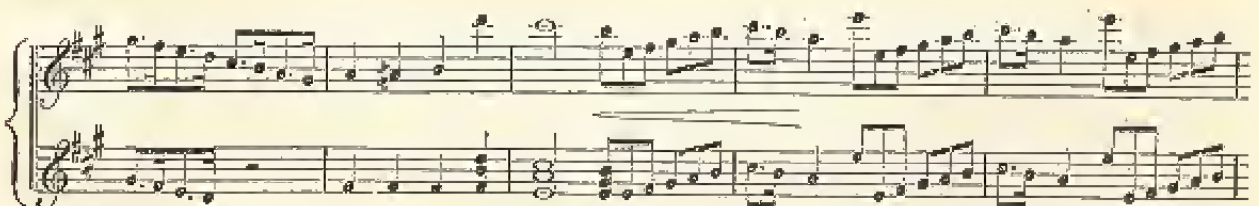
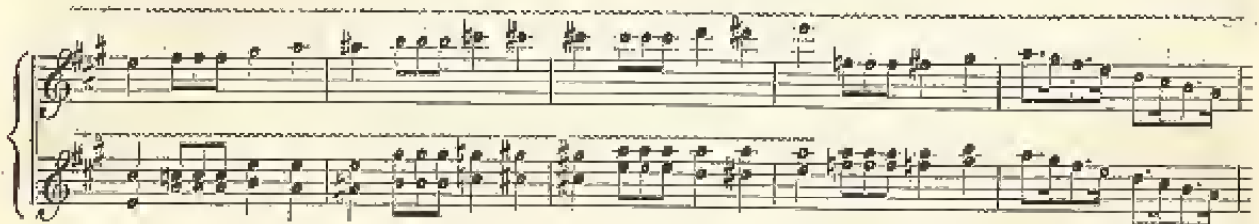
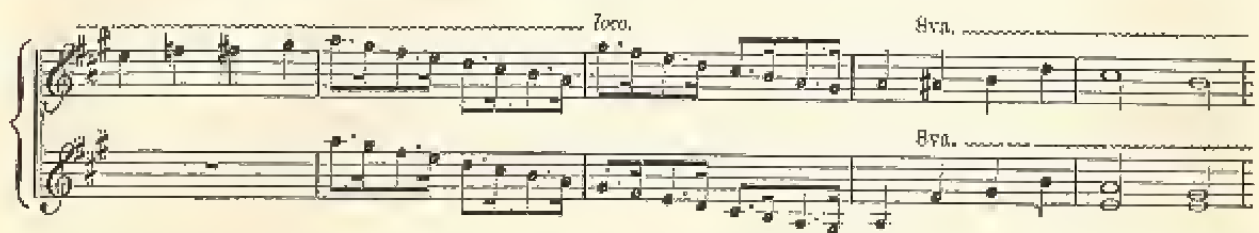
*con Sra.*

*cres.*

*ff*

GIDRON.—HOLSTEY.

## PRIMO.



GIDEON.—HORSLEY.

g 2



# WAR SONG.

*Tempo del Marcia.*

31.

TENOR 1.

TENOR 2.

BASS 1.

BASS 2.

We have storm-ed in our might With the tem-pest wind's flight And the force of the rag-ing

We have storm-ed in our might With the tem-pest wind's flight And the force of the rag-ing

We have storm-ed in our might With the tem-pest wind's flight And the force of the rag-ing

We have storm-ed in our might With the tem-pest wind's flight And the force of the rag-ing

sea, and the force of the rag-ing sea; Like the lo-custs' red tide, Which no arm can di- vide, Like the

sea, and the force of the rag-ing sea; Like the lo-custs' red tide, Which no arm can di- vide, Like the

sea, and the force of the rag-ing sea; Like the lo-custs' red tide, Which no arm can di- vide, Like the

sea, and the force of the rag-ing sea; Like the lo-custs' red tide, Which no arm can di- vide, Like the

lo-custs' red tide, Which no arm can di- vide, When it sweeps to its har-vest free, We have trod-den the gaz-ing

lo-custs' red tide, Which no arm can di- vide, When it sweeps to its har-vest free, We have trod-den the gaz-ing

lo-custs' red tide, Which no arm can di- vide, When it sweeps to its har-vest free, We have trod-den the gaz-ing

lo-custs' red tide, Which no arm can di- vide, When it sweeps to its har-vest free, We have trod-den the gaz-ing

na-tions down, Their halls have we o-ver-thrown. What heed we if man's frail race should frown, We are mo-narchs on

na-tions down, Their halls have we o-ver-thrown. What heed we if man's frail race should frown, We are mo-narchs on

na-tions down, Their halls have we o-ver-thrown. What heed we if man's frail race should frown, We are mo-narchs on

na-tions down, Their halls have we o-ver-thrown. What heed we if man's frail race should frown, We are mo-narchs on

GILSON.—HORSLEY.

earth a - - lone. Then for - ward and for-ward, and for - ward, and for - ward and for - ward, and for-ward and

earth - - lone. Then for-ward and for-ward, and for - ward, and for - ward, and for-ward, and for - ward, and

earth a - - lone. Then for - ward and for - ward, and for - ward, and for-ward, and for - ward, and

earth a - - lone. Then for-ward and for - ward, and for - ward, and forward, and for - ward and

for-ward, Till vast Mother Earth is our own, till vast Mo-ther Earth is our own. Then

for-ward, Till vast Mother Earth is our own, till vast Mo-ther Earth is our own. Then

for-ward, Till vast Mother Earth is our own, till vast Mo-ther Earth is our own. Then

for-ward, Till vast Mother Earth is our own, till vast Mo-ther Earth is our own. Then

cres.

for-ward, and for-ward, and for-ward, and forward, and for-ward, and forward, and for-ward, Till vast Mother Earth is our

for-ward, and for-ward, and for-ward, and forward, and for-ward, and forward, and for-ward, Till vast Mother Earth is our

for-ward, and for-ward, and for-ward, and forward, and for-ward, and forward, and for-ward, Till vast Mother Earth is our

for-ward, and for-ward, and for-ward, and forward, and for-ward, and forward, and for-ward, Till vast Mother Earth is our

GIBSON.—HORSLEY.



own, Till vast Mo-ther Earth is our own, The

own, Till vast Mo-ther Earth is our own, The

own, Till vast Mo-ther Earth is our own, The

own, Till vast Mo-ther Earth is our own, The

vir-gins have wept where our le-gions have swept, And the wail of the babe is hush'd; The

vir-gins have wept where our le-gions have swept, And the wail of the babe is hush'd; The

vir-gins have wept where our le-gions have swept, And the wail of the babe is hush'd; The

vir-gins have wept where our le-gions have swept, And the wail of the babe is hush'd; The

strong and the bold are at rest in the mould, And the heart of the brave is

strong and the bold are at rest in the mould, And the heart of the brave is

strong and the bold are at rest in the mould, And the heart of the brave is

strong and the bold are at rest in the mould, And the heart of the brave is

crush'd. We have trod-den the gaz-ing na-tion down, Their halls have we o-ver-thrown; What heed we if

crush'd. We have trod-den the gaz-ing na-tion down, Their halls have we o-ver-thrown; What heed we if

crush'd. We have trod-den the gaz-ing na-tion down, Their halls have we o-ver-thrown; What heed we if

crush'd. We have trod-den the gaz-ing na-tion down, Their halls have we o-ver-thrown; What heed we if

Ginzen. - Horsley.

mo-narch of heav'n should frown, We are ru-lers on earth a - - lone. Then

mo-narch of heav'n should frown, We are ru-lers on earth a - - lone. Then

mo-narch of heav'n should frown, We are ru-lers on earth a - - lone.

mo-narch of heav'n should frown, We are ru-lers on earth a - - lone.

*pp* 3 4

forward, and forward, and forward, and forward, and forward, and forward, and forward, till vast Mother Earth is our

forward, and forward, and forward, and forward, and forward, and forward, and forward, till vast Mother Earth is our

Then forward, and forward, and forward, and forward, and forward, and forward, till vast Mother Earth is our

Then forward, and forward, and forward, and forward, and forward, and forward, till vast Mother Earth is our

*pp* 3 4

own, till vast Mo-ther Earth is our own, Then for-ward, and for-ward, and

own, till vast Mo-ther Earth is our own, Then for-ward, and for-ward, and

own, till vast Mo-ther Earth is our own, Then for-ward, and for-ward, and

own, till vast Mo-ther Earth is our own, Then for-ward, and for-ward, and

*ff* 8va.

GIBSON, — HONSLKY.



for - ward, and forward, and for - ward, and for - ward, and for - ward, Till vast Mother Earth is our own, till

for - ward, and for - ward, and for - ward, and for - ward, and for - ward, Till vast Mother Earth is our own, till

for - ward, and for - ward, and for - ward, and for - ward, and for - ward, Till vast Mother Earth is our own, till

for - ward, and for - ward, and for - ward, and for - ward, and for - ward, Till vast Mother Earth is our own, till

- Sva.

vast Mo - ther Earth is our own, For - - - - ward,

vast Mo - ther Earth is our own, For - - - - ward,

vast Mo - ther Earth is our own, For - - - - ward,

vast Mo - ther Earth is our own, For - - - - ward,

for - - - - ward, forward, and forward, and for - - - - ward.

for - - - - ward, forward, and forward, and for - - - - ward.

for - - - - ward, forward, and forward, and for - - - - ward.

for - - - - ward, forward, and forward, and for - - - - ward.

GIBSON.—HORSLEY.

SECOND SCENE.—GIDEON *alone*.

## 32. RECITATIVE AND ARIA.

GIDEON.

 $\text{♩} = 80.$ ANDANTE  
TRANQUILLO.

GIDEON.—HORSLEY.

L



## RECITATIVE.

Lord, who am I that Thou shouldst strive with me so long? I dare not to doubt thy

*a tempo.* *Recit.*  
call. I ask'd the to-ken of the wing-ing flock, and of the

*a tempo.* *Recit.*  
dry, and of my peo-ple, Thou didst strip me, for not by ma-ny wilt Thou, O Lord, pre-

*a tempo.* *colla voce.* *fz*

*a tempo.* *Recit.*  
-vail. But now, now tu-mul-tuous fears a - - rise.

*fz*

## ARIA.

*Tempo impo.*  
Lord, in youth's ea-ger years Mad hopes vain pas-sions fire; Lord, now I ask with tears Can

*pp*

ANDANTE  
RELIGIOSO.

GIDEON.—HOMERAY.

*cres.* *dim.*

I thy war-rior prove, Lord, now I ask, with tears, Lord, now I ask with tears, Can I

Lord, thy war-rior prove.

*cres.*

But these are sin-ful fears, Thy call, O Lord, in-

*più cres. Agitata*

-spire. So dare I doubt thy love, . . . . . I

*cres.*

dare not doubt thy love. These are sin-ful fears, I

GIDRON.—HORSLEY.

b 2



dare not doubt thy love.

*f* *pp*

Make me but pure and true, That I thy will may do, This heart with faith im-bue, this

*p* *con Sri.*

heart with trust re-new! Lord, Thou a-lone, Thou a-lone art

*pp*

true, Lord, Thou a-lone, Thou a-lone, Thou a-lone . . . art

*f*

*a tempo.*

true.

*pp*

GIBSON.—HOMSLER.

## 33.

## CHORUS OF ANGELS.

Soprano 1mo.

Soprano 2da.

♩ = 80.

ADAGIO.

A - rise, get ye down un-to the host, take Ehu-rah thy serv-ant with thee,  
 Thou shalt hear what they shall speak, and af - ter-ward thou shalt de - stroy.

*dim.*

## 34.

SCENE THIRD.—CHORUS OF ANGELS, *Allegretto*.

ADAGIO.

Soprano 1mo.

Soprano 2da.

TENOR.

BASS.

*pp*

Lo, in the

Lo, in the

Lo, in the

Lo, in the

*pp*  
 Lo, in the  
 Lo, in the  
 Lo, in the  
 Lo, in the

*p*

GIDEON.—HORSLEY.



val - ley, like grass - - hop - pers for mul - ti - tude, Lie the proud

val - ley, like grass - - hop - pers for mul - ti - tude, Lie the proud

val - ley, like grass - - hop - pers for mul - ti - tude, Lie the proud

val - ley, like grass - - hop - pers for mul - ti - tude, Lie the proud

Mi - - dian-ites, the chil - dren of the East. See now their

Mi - - dian-ites, the chil - dren of the East, See now their

Mi - - dian-ites, the chil - dren of the East, See now their

Mi - - dian-ites, the chil - dren of the East, See now their

ca - mels, All count - - less as the o - cean's waves, Mount all ye

ca - mels, All count - - less as the o - cean's waves, Mount all ye

ca - mels, All count - - less as the o - cean's waves, Mount all ye

ca - mels, All count - - less as the o - cean's waves, Mount all ye

*cres.*

vul - tures that scent the com - ing feast, Mount, all ye

vul - tures that scent the com - ing feast, Mount, all ye

vul - tures that scent the com - ing feast, Mount, all ye

vul - tures that scent the com - ing feast, Mount, all ye

*cres.*

vul - - tures that scent the com - ing feast, Close, birds of

vul - - tures that scent the com - ing feast, Close, birds of

vul - - tures that scent the com - ing feast, Close, birds of

vul - - tures that scent the com - ing feast, Close, birds of

prey on the great - est and the least.

prey on the great - est and the least.

prey on the great - est and the least.

prey on the great - est and the least.

GIBSON.—HORSLEY.



## PHURAH.

## GIDEON.

*a tempo, ♩ 96. Andante.*

Mas-ter, I trem-ble! Fear not, Phu-ish! One is with us.

*fp colla voce.*

*Recit. p* *a tempo, Andante.*

List thou a-while—their sen-ti-nels seem sleeping. They mock our pet-ty num-bers. All

*Recit.*

si-lence far and near. Nay, 'twas a murmur from yon tent—ap-preach we!

*pp colla voce.* *fp* *Recit.* *p*

*♩ = 120. Andante con moto.*

## MIDIANITISH WOMAN (Contralto).

Be-hold, I dreamed a dream, a

*pp* *fp* *fp*

cake of bar-ley bread fell in-to the host of . . . Midian, and smote a

*cres.*

GIDEON.—HOSLEY.

tent, and down that tent came heav - - - i - ly.

## MIDIANITISH MAN.

Be - - hold, it is the sword of Gideon, of Gi - deon, the son of Jo - ash.

In - to his hand hath God de - livered Midian and all his host.

## CHORUS OF ANGELS.

Near - er and near - - - er the venge - - ful tide is

Near - er and near - - - er the venge - - ful tide is

Near - er and near - - - er the venge - - ful tide is

Near - er and near - - - er the venge - - ful tide is

GIDEON. — HENRY.



*cres.*

sweep - - - ing on - - ward, and on - - ward, the birds of car - nage

sweep - - - ing on - - ward, and on - - ward, the birds of car - nage

sweep - - - ing on - - ward, and on - - ward, the birds of car - nage

sweep - - - ing on - - ward, and on - - ward, the birds of car - nage

*cres.*

fly; For Mi - dian's wives and maids shall rise a morn of

fly; For Mi - dian's wives and maids shall rise a morn of

fly; For Mi - dian's wives and maids shall rise a morn of

fly; For Mi - dian's wives and maids shall rise a morn of

weep - - - ing; They who have smote in wrath, wrath's har - vest now are

weep - - - ing; They who have smote in wrath, wrath's har - vest now are

weep - - - ing; They who have smote in wrath, wrath's har - vest now are

weep - - - ing; They who have smote in wrath, wrath's har - vest now are

*Sva.*

*piu f*

reap - ing, And o - ver all stand the calm omniscient sky, Rash

Mi - - dian's hosts, rash Mi - - dian's hosts must die, must

die, Rash Mi - - dian's hosts must die, they must die, Rash



Mi - - dian's hosts must die, *Rash* Mi-dian's hosts must die.  
 Mi - - dian's hosts must die, *Rash* Mi-dian's hosts must die.  
 Mi - - dian's hosts must die, *Rash* Mi-dian's hosts must die.  
 Mi - - dian's hosts must die, *Rash* Mi-dian's hosts must die.

GIDEON,

*Con fuoco.*

Rouse ye, O Brethren, The Lord is with us! Look on me, and do like-wise.

*Recitativo.*

When with the trumpet I shall blow, The lamp pour off the broken pitcher tak-ing, break ye, and  
 take, and let your blast re-sound, and cry ye, The sword of the

Lord and Gi - - de - - on, Now for - - ward to the bat-tle!

Lord and Gi - - de - - on, Now for - - ward to the bat-tle!

GIDEON.—HOBLEY.

## CHORUS OF ANGELS.

♩ = 160.

129

cres.

Be - - hold! be-hold! they gird their cru - - el foes a - -

Be - - hold! be-hold! they gird their cru - - el foes a - -

Be - - hold! be-hold! they gird their cru - - el foes a - -

Be - - hold! be-hold! they gird their cru - - el foes a - -

*Tempo Primo.*

bout. Hark! hark! the trum - pets sound!

bout. Hark! hark! the trum - pets sound!

bout. Hark! hark! the trum - pets sound!

bout. Hark! hark! the trum - pets sound!

*f cres.*

Hark! hark! the war - riors shout! Their hearts are true, their swords are out, And

Hark! hark! the war - riors shout! Their hearts are true, their swords are out, And

Hark! hark! the war - riors shout! Their hearts are true, their swords are out, And

Hark! hark! the war - riors shout! Their hearts are true, their swords are out, And

GIBSON. - HORSLEY.



Mi - dian bites the ground, List to the cries that  
 Mi - dian bites the ground, List to the cries that  
 Mi - dian bites the ground, List to the cries that  
 Mi - dian bites the ground, List to the cries that

rend the air the ac - - cents of the  
 rend the air the ac - - cents of the  
 rend the air the ac - - cents of the  
 rend the air the ac - - cents of the

fois des - - pair.  
 fois des - - pair.  
 fois des - - pair.  
 fois des - - pair.

*l'istesso tempo.*  
*f* GIDEON.  
 The

GIDEON.—HORSLEY.

## CHORUS OF ISRAELITES.

The sword of the Lord and Gi - de -  
 The sword of the Lord and Gi - de -  
 sword of the Lord and Gi - de - on, The sword of the Lord and Gi - de -  
 The sword of the Lord and Gi - de -  
 - on, The sword of the Lord and Gi - de - on, . . . . Sub-  
 - on, The sword of the Lord and Gi - de - on, . . . . Sub-  
 - on, The sword of the Lord and Gi - de - on, . . . . Sub-  
 - on, The sword of the Lord and Gi - de - on, . . . . Sub-  
 Sva.  
 due, pur-sue, now dare and do, Lead hearts and true, pur - sue, pur-sue, Sub-  
 due, pur-sue, now dare and do, Lead hearts and true, pur - sue, pur-sue, Sub-  
 due, pur-sue, now dare and do, Lead hearts and true, pur - sue, pur-sue, Sub-  
 due, pur-sue, now dare and do, Lead hearts and true, pur - sue, pur-sue, Sub-  
 più f

GIDEON.—HORSLEY.



due, pur-sue, now dare and do, Leal hearts and true, pur - sue, pur - sue! Sub -

due, pur-sue, now dare and do, Leal hearts and true, pur - sue, pur - sue! Sub -

due, pur-sue, now dare and do, Leal hearts and true, pur - sue, pur - sue! Sub -

due, pur-sue, now dare and do, Leal hearts and true, pur - sue, pur - sue! Sub -

Sra.

due, pur-sue, now dare and do, Leal hearts and true, pur - sue, pur-sue; The sword of the Lord and of

due, pur-sue, now dare and do, Leal hearts and true, pur - sue, pur-sue; The sword of the Lord and of

due, pur-sue, now dare and do, Leal hearts and true, pur - sue, pur-sue; The sword of the Lord and of

due, pur-sue, now dare and do, Leal hearts and true, pur - sue, pursue; The sword of the Lord and of

Gi - - de - on.

Gi - - de - on.

GIORON. *con fuoco.*

Gi - - de - on. The deed is done, the field is won; shine free - ly sun, The deed is done, the

Gi - - de - on.

GIORON.—HORSLEY.

The deed is done, the field is won, shine

The deed is done, the field is won, shine

deed is done, the field is won, the field is won, The deed is done, the field is won, shine

The deed is done the field is won, shine

freely sun, the deed is done, shine freely sun, the deed is done, the deed is done.

freely sun, the deed is done, shine freely sun, the deed is done, the deed is done.

freely sun, the deed is done, shine freely sun, the deed is done, the deed is done. Shine

freely sun, the deed is done, shine free ly sun, the deed is done, the deed is done.

in Sings.

Shine freely sun, the deed is done, the deed, the field is

Shine freely sun, the deed is done, the deed, the field is

freely sun, the deed is done, shine freely sun, the deed is done, the deed, the field is

Shine freely sun, the deed is done, the deed, the field is

con Sings.



won. The sword of the  
 won. The sword of the  
 GIBSON. The sword of the Lord and Gi - do - on. The sword of the  
 won. The sword of the  
 won. The sword of the  
 con Sues.

Lord and Gi - do - on. Shine freely sun, the field is won, shine freely  
 Lord and Gi - do - on. Shine freely sun, the field is won, shine freely  
 Lord and Gi - do - on. Shine freely sun, the field is won, shine freely  
 Lord and Gi - do - on. Shine freely sun, the field is won, shine freely  
 8

sun, the field, the field is won, shine..... shine free - ly sun, the  
 sun, the field, the field is won, shine..... shine free - ly sun, the  
 sun, the field, the field is won, shine..... shine free - ly sun, the  
 sun, the field, the field is won, shine..... shine free - ly sun, the  
 8  
 GIBSON.—HONSLER.

*f* at fine

field is won, the field, the field is won, the deed is

field is won, the field, the field is won, the deed is

field is won, the field, the field is won, the deed is

field is won, the field, the field is won, the deed is

done, the fight is won, the sword of the Lord and Gl - - de -

done, the fight is won, the sword of the Lord and Gl - - de -

done, the fight is won, the sword of the Lord and Gl - - de -

done, the fight is won, the sword of the Lord and Gl - - de -

on, The deed is done, the fight is won, the fight is won

on, The deed is done, the fight is won, the fight is won

on, The deed is done, the fight is won, the fight is won

on, The deed is done, the fight is won, the fight is won

GIBSON.—HOSLEY.



## SCENE the Last,—The return from Victory and Thanksgiving.

No. 35.

## RECITATIVE AND CHORUS.

ZILLAH.

WELCOME meek and royal heart, a voice within me cries, that thou a mighty to-ken art of

PIANO-FORTE.

$\text{♩} = 76$  *Molto sostenuto con energia*

one who rends the skies, Thou comest, having trodden the op-pressors in-to dust, and

*mf* *sempre colla voce*

con Sra. 8.

HE shall come in righteousness, to battle for the just, to bring his own redeemed rest, and seal, and seal his

8.

*pp* *Chorus* *cres.*

pro-phet's trust, Thou comest having trodden, the oppressors into dust, and He shall come in righteousness to

Thou comest having trodden the oppressors into dust, and He shall come in righteousness to

*mf* *in Sra.*

GIBSON.—HONGER.

ZILLAN.

battle for the just, O cry we all who know thee well, in this ear hour of pride, come quickly hope of Is - rael, come  
 battle for the just,  
 can 8va.

CHORUS.

ZILLAN.

bridegroom to the bride. Come quickly hope of Is - ra - el, come bridegroom to the bride. Come quickly, hope of Is - ra - el, come  
 Come quickly, hope of Is - ra - el, come bridegroom to the bride.  
 in 8va.

*poco più animato non troppo*

bridegroom, came to the bride,  
 All  
 All glory be to God on high and let us ever praise his holy name, all glory  
*Colla voce, marcato*

GIBSON—BOSSLET.



All glory be to God on high, and let us ever  
 glory be to God on high, and let us ever praise his holy name, all glory be to God, to God on high, and let us ever  
 be ... to God on high, and a - ver praise his ho - ly name, and let us ever praise his holy

praise his ho - ly name, all glory be to God on high, and let us praise his ho - ly name, and let us ever praise his holy  
 praise his holy name all glory be to God on high, and let us praise his name.  
 name, his holy name, his ho - ly name, and let us praise his ho - ly name, let us  
 All glory be to God on high, and let us ever praise his holy name, let us praise his  
 con Bva.

All glory be to God on high, and let us ever praise his holy name, all  
 praise his ho - ly name, all glory be to God, to God on high,  
 name, and let us ever praise his ho - ly name, all glory be to God on high, A ...  
 ho - ly name, let us praise his ho - ly name, let us praise his ho - ly name, A ...

GIDEON. — Housley.

... men, A ... men, A ... men, all glory be to God on high, a ... men, A ...

glo - ry be to - God, glory be to God, to God on high and let us ever praise his name

All glory be to God on high, and let us ever praise his holy name, all

... men, A ... men, A ... men, all glory be to God on high, a ... men, A ...

All glory be to God on high, and let us ever praise his holy name, and let us

... men, A ... men, A ... men, and let us

glo - ry be to God on high, A - men, A - men, A ... men, and

men, A ... men, A - men, A - men.

ever, let us ev - er praise His Ho - ly name, A - - - - men, A - - - -

praise let us praise his ho - - - - ly name, A - - - - men, A - - - - men A

let us praise his name and let us praise his name, let us praise his

All glo ry be to God, on high & let us ever praise his holy name, his name, let us praise his

GIBSON.—HORSLEY.



## ZILLAH

men, A - - - men, A - - - men, A - - - men, O come thou hope of  
 men A - - - men, A - - - men, A - - - men,  
 name, and let us e - ver praise His ho - - - ly name,  
 name, and let us e - ver praise His ho - - - ly name,

## Chorus

## ZILLAH

Is - ra - el, come Bridegroom to the Bride, O come thou hope of Is - ra - el, come Bridegroom to the Bride, O come thou hope of  
 O come thou hope of Is - ra - el, come Bridegroom to the Bride

## Chorus

Is - ra - el, come Bridegroom to the Bride, all glo - ry be to God on high and  
 all glo - ry be to God on high and let us e - ver praise His name,  
 all glo - ry be to God, all  
 all glory be to God on high, and  
 Son. Son.

GIBSON.—HARRIS.

let us ever praise his ho - ly name, and let us ever praise his ho - ly name, let us praise, let us  
 A - - - men, A - men, A - - - men, let us praise, let us  
 glory be to God on high and let us ever praise his ho - ly name, let us praise, let us  
 let us praise his name, all glory be to God on high, and

*con Sog.*

praised his holy name, let us praise his holy name, let us praise his holy name, all glory be to God on high, and  
 e - - ver praise his ho - ly name, let us praise his holy name, all glory be to God on high and  
 let us ever praise his ho - ly name, & let us praise & let us praise his holy name, all glory be to God on high and

ever praise his ho - ly name, e - - - ver praise his ho - ly name, e - - - ver praise his  
 ever praise his ho - ly name, and e - - - ver praise his ho - ly name, e - - - ver praise his  
 ever praise his ho - ly name, e - - - ver praise his ho - ly name, e - - - ver praise his



*Con fado un poco piu animato*

name, all glo - ry be to God, to God on high, all glory be to God on high, and  
 his - ly name, all glo - ry be to God on high, all glory be to God on high, and  
 ly name, all glo - ry be to God ... on high, all glory be to God on high, and  
 name, all glo - ry be to God, all glory be to God on high and

8

*piu f. o.*  
 let us e - ver praise his name, all glory be to God on high & let us praise his name, all glo - ry be to God on high, and  
 let us ever praise his name, all glory be to God on high, and let us praise his name, all glo - ry be to God on high, and

*in Bra*

a

let us ever praise his name & let us e - ver praise his name, Glory be to God, Glory be to God,  
 let us ever praise his name & let us e - ver praise his name, glory be to God, glory be to God

8

Gipson-Housley,

*ff al fine*

glory be to God, A - - - men, A - - - men, A - - -

A - - - men, A - - - men, A - - - men,

glory be to God, A - - - men, A - - - men, A - - - men, A - - -

men, A - - - men, A - - - men, A - - - men.

A - - - men, A - - - men, A - - - men.

men, A - - - men, A - - - men, A - - - men.

men, A - - - men, A - - - men, A - - - men.

men, A - - - men, A - - - men, A - - - men.

*Molto Marcato*

THE END.



